FACSIMILES FROM
EARLY PRINTED BOOKS
IN THE BRITISH MUSEUM

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BOMBAY BRANCH
OF THE
ROYAL ASIATIC SOCIETY.
TOWN HALL, BOMBAY.

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FACSIMILES
FROM
EARLY PRINTED BOOKS.

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SELECTED PAGES FROM REPRESENTATIVE SPECIMENS OF THE EARLY PRINTED BOOKS OF GERMANY, ITALY, FRANCE, HOLLAND, AND ENGLAND, EXHIBITED IN THE KING'S LIBRARY.

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THE following collection of Facsimiles from Early Printed Books in the British Museum, published by order of the Trustees, consists of thirty-two plates, comprising thirty-six facsimiles, ranging in date from block-books executed probably about 1450 to the edition of Frezzi's *Quatriregio* printed at Florence in 1508.

With the exception of the *Ars Moriendi*, represented in the public exhibition by the second edition, all the books from which these facsimiles have been taken are displayed in the show-cases in the King's Library.

It is hoped that, apart from the intrinsic beauty of many of the specimens reproduced, this publication will contribute to diffuse the knowledge and study of early typography, by rendering accessible examples whose originals are only to be found in public libraries or in the choicest private collections.

The selection and description of the specimens, as well as the care of the minute details inevitable in carrying a work of this description through the press, have mainly devolved upon Mr. A. W. POLLARD, of the Department of Printed Books, to whom the Keeper feels his sincerest acknowledgments to be due. The facsimiles have been executed by Mr. W. GRIGGS.

R. GARNETT.

Keeper of Printed Books.

February 15, 1897.

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DESCRIPTIONS OF THE PLATES.

BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY

I. Ars Moriendi, block-book, about 1450.

Page from the edition, generally recognised as the first, of the *Ars Moriendi*, printed from wood-blocks, probably towards the end of the second quarter of the fifteenth century. This block-book consists of two preliminary pages of text, followed by eleven pictures, each faced by a page of text, showing the temptations to Unbelief, Despair, Impatience, Vain-glory and Avarice, which beset the dying; the angelic inspirations by which they may be resisted; and lastly the final agony. The letterpress, like the illustrations, was cut on the solid wood, and an impression was taken by laying a sheet of blank paper on the thinly inked block, and rubbing the back of the paper with a dabber or burnisher. An example of letterpress thus printed, somewhat more rudely than in the *Ars Moriendi*, is shown in Plate II. Each leaf was printed on one side only. The authorship of this version of the *Ars Moriendi* is not known; it could not have been written earlier than the fifteenth century, as it borrows from the *Opusculum tripartitum* of Gerson written about 1400. Neither the designer nor the cutter of the illustrations has been identified; but the work is certainly German, and there are some reasons for connecting it with Cologne.

The picture here reproduced illustrates the "Bona inspiracio angeli de paciencia"; the figures which the angel is calling to the sick man's remembrance representing Christ, God the Father, S. Barbara, S. Lawrence, S. Catharine and S. Stephen. The scrolls which the defeated demons are holding bear the words "sum captiuatus" and "labores amisi."

II. Biblia Pauperum, block-book, about 1450.

Page from the edition, generally considered the second, of the *Biblia Pauperum*, or Bible of the Poor, printed from wood-blocks, probably in Holland, during the second quarter of the fifteenth century. The scheme of the *Biblia Pauperum* is the representation of events in the life of Christ, each illustrated by two types from the Old Testament. A series of pictures thus arranged was executed in enamels at Klosterneuburg in Austria as early as 1181, and at the beginning of the fourteenth century the scheme was fully developed in manuscripts. The pictures were usually accompanied, as here, by rhyming verses, which in this group of pictures read:

Obsessus turbis: Sampson valvas tulit urbis.
Quem saxum texit: ingens tumulum Jesus exit.
De tumulo Christe: surgens te denotat iste.

The letterpress at the upper corners explains the manner in which Samson and Jonah were types of Christ, by references to Judges xvi. and Jonah ii. The four small figures in the niches represent David, Jacob, Hosea and Sophonias or Zephaniah, from whom the texts on the scrolls are quoted, viz., "Excitatus est tanquam dormiens dominus" (Ps. lxxviii. 66, in the Vulgate. Ps. lxxvii. 65); "Catulus leonis Juda filius meus" (Gen. xlix. 9); "In die tertia suscitabit nos, sciemus et sequemur eum" (Hosea vi. 3); and "In die resurrectionis meae congregabo gentes" (Zeph. iii. 8). In the first text the word "dominus" (do') between "tanquam" and "dormiens" appears to be due to an error.

III., IV. Indulgences printed at Mentz, 1455.

In order to help the King of Cyprus in his struggle against the Turks, Pope Nicholas V. issued an Indulgence to all Christians who during three years, reckoning from May 1, 1452, should contribute according to their means to the expense of the war. The privileges which the Indulgence conferred on the contributors consisted in the power of obtaining, if duly contrite, from a confessor of their own choosing, plenary absolution, once in life and once in the hour of death, from all sins of whatever kind, even from those the consideration of which was usually reserved for the Apostolic See; also in relief from any ecclesiastical censures and punishments already incurred, the penitent in this case being required to make satisfaction, and to fast once a week during a year. It was added that the Indulgence was not to apply to any sins committed in the confidence of obtaining it. These privileges, with the forms of plenary absolution, were set forth in a document under the hand of Paulinus Chappe, the proctor-general of the King of Cyprus, with spaces left blank for the names of contributors, the sums which they offered, and the place and date at which the Letter of Indulgence, which the contributor would retain, was sealed. Manuscript copies filled in with dates in the early months of 1454 are in existence; but in the autumn Chappe or his agents must have heard of the new art of printing, perhaps from the publication of the Latin Bible from which a page is reproduced in Plate V., and its advantages for the multiplication of a short document, of which a large number of copies was needed, were obvious. Thus the Indulgence was sent to be printed; and, as printing was at first a slow process, it was apparently sent to two different printing offices, both of which continued for some time to supply copies as they were wanted. At one of these offices (as fully described by Mr. J. H. Hessels in his *Gutenberg: was he the Inventor of Printing?* London, 1882) the Indulgence was set up with 30 lines of text (Plate III.); at the other (Plate IV.) with 31. Of the 30-line Indulgences, the first edition has the printed date M.cccc.liiii, and the earliest date of sale inserted on any extant copy is February 27, 1455. Of the 31-line Indulgences, the first, second and third issues are dated M.cccc.liiii, and the earliest date of sale is November 15, 1454. These printed Indulgences, in addition to their intrinsic importance as the earliest dated

printed documents, possess an additional interest from the fact that the large type used in the 30-line editions is the same as that which appears in the Latin Bible printed with 42 lines to a column (Plate V.), while that in the 31-line editions is the same as the type of another Bible with 36 lines to a column, and also of certain books printed by Albrecht Pfister at Bamberg in 1461. These two Bibles, like the Indulgences, give no information as to the persons by whom they were printed; and as the only printers at Mentz of whom we know before 1460 were, on the one hand, Johann Gutenberg, to whom the invention of the art is generally ascribed, and on the other hand, Johann Fust, a goldsmith, and Fust's son-in-law, Peter Schoeffer, an illuminator, there has been much controversy as to the share they respectively had in printing them. According to Mr. Hessels, the copy shown in Plate III. belongs to the first issue of the second edition of the 30-line Indulgence. It was sold on April 29, 1455, at Neuss, near Dusseldorf. That shown in Plate IV. is an unused copy of the fourth and last issue of the 31-line Indulgence.

V. Latin Bible, Mentz, about 1455.

Page containing the beginning of the Book of Psalms, with the latter part of S. Jerome's preface to it, from an edition of the Latin Vulgate version of the Bible, printed at Mentz some time before August 15, 1456, probably in 1454. This Bible, generally regarded as the first printed book, is variously known (*a*) as the "Mazarine Bible," from the accident of the copy to which attention was first drawn being that in the Mazarine Library at Paris; (*b*) as the "Gutenberg Bible," from Gutenberg, as the inventor of printing, being regarded as the printer at Mentz to whom it probably owes its origin; and (*c*) as the "42-line Bible," to distinguish it from another edition of the Bible of nearly the same date, which has only 36 lines in each column, and is printed in the large type found in the Indulgence shown in Plate IV. At the outset the printer seems to have intended to print this Bible with only 40 lines to a column; but, to save space, this number was altered to 42, after a few pages had been set up. These early pages were reprinted, but some copies retain the original 40-line leaves at the beginning, or (as in the case of the copy from which this facsimile is taken) at fol. 129 sqq., where the printers must have begun work at a second press simultaneously. Only one page was printed at a time; and alterations in the spelling and the contractions were made during the course of printing. At the beginning the chapter-headings and small initial letters were printed in red, but they were afterwards left to be filled in by hand by a rubricator. One of the copies in the Bibliothèque Nationale at Paris was rubricated in this way by Heinrich Cremer, Vicar of the Church of S. Stephen, at Mentz, who finished his work on Vol. II. August 15, 1456, and on Vol. I. nine days later. We know, therefore, that the book must have been in the market at least some weeks before this; but the type was in existence two years earlier, as it appears in one of the Indulgences of 1454 (Plate III.), and the whole Bible was probably finished before the end of that year.

The Bible is in two volumes, the first containing 324 leaves and the second 317. Copies were printed both on vellum and on paper, and the British Museum possesses an example of each kind, that in the Grenville Library being on vellum, that in the King's Library on paper. More than thirty copies, on paper or vellum, are known to exist, at least three of them (one of which is in the library of Eton College) being in contemporary bindings bearing the name of Johann Fogel, a well-known binder of the time. A copy on paper, belonging to Sir John Thorold, was sold in 1884 for £3,900, the second highest price ever paid at auction for a printed book, and the highest for one not printed on vellum.

VI. Mentz Psalter of 1457.

Page from the Latin Psalter printed on vellum by Fust and Schoeffer at Mentz, and dated August 14, 1457. The Psalter is arranged in the order in which it was sung in church, and the musical notes are added by hand. There has been much controversy as to the manner in which the large initial letters in red and blue were printed; but they are now generally regarded as having been stamped in after the rest of the page had been printed, a separate stamp being used for each colour.

Only nine copies of this Psalter are now known to exist, and these have slight variations in spelling and setting up, similar to, but rather more important than those noticed in the 42-line Bible (Plate V.). The majority of the copies contain 143 leaves, but two copies have 175, the additional 32 leaves containing the Canticles, Creed of S. Athanasius and other liturgical matter.

A similar Psalter, but arranged according to the Benedictine use, was printed by Fust and Schoeffer in 1459, with the same coloured capitals; and there were reprints of one or other of the two versions in 1490, 1502, 1515 and 1516. A copy of the 1459 edition, belonging to Sir John Thorold, was sold in 1884 for £4,950, the highest price ever paid at auction for a printed book.

This copy of the 1457 edition belongs to the Grenville Library, and has been much corrected and restored.

VII. Latin Bible, Mentz, 1462.

Page from the Bible printed by Fust and Schoeffer at Mentz in 1462, showing the end of the Apocalypse, the colophon, and the printers' mark or device.

This is the first dated edition of the Bible, and the first instance of a book formally divided into two volumes, the colophon to Vol. I. being dated anno M.CCCC.LXII, that to Vol. II. on the Vigil of the Assumption (August 14).

The British Museum possesses three complete copies of this Bible, besides an additional copy of Vol. II. This facsimile has been taken from the copy in the Grenville Library. The colophon in it differs slightly from that in the copy in the King's Library. The letters SI, with a final S which has been washed out, at the top of the page complete the headline "Apocalipsis" begun on the previous leaf. This and the name of the owner of the book (Alardus Detouart) are added by the illuminator.

VIII. Die Geschicht von dem seyligen Kind Symon, Augsburg, about 1475.

Page from *Die Geschicht von dem seyligen Kind und Marterer genannt Symon*, by Johannes Mathias Tuberinus, printed by Günther Zainer at Augsburg, about 1475. Günther Zainer was the first printer at Augsburg, and issued his first dated book there as early as March

1468. He was a native of Reutlingen, and when in 1471 he asked for admission to the privileges of a burgher of Augsburg, the makers of playing-cards and woodcuts, for which the city was famous, demanded that he should be forbidden to print woodcuts in his books. A compromise was arranged, and Zainer's illustrated books, with those of Johann Bämler and Anton Sorg, are among the most notable products of the early Augsburg press. Zainer had previously used a smaller form of black letter, and (in or before 1472) adopted a good Roman type, said to be the first with a date used in Germany. His illustrated books are mostly printed in the heavy black type shown in this plate.

The story of the "Innocent Child and Martyr called Symon" is one of the numerous versions of the legend of the murder of a Christian child by Jews, of which Chaucer's Prioress's Tale is the best known. According to the artistic conventions of the day, three separate incidents are represented in the picture here shown, the Jew tempting Symon with a silver penny, their walk together, and the Jew thrusting the child into the house where he was to be murdered. Johannes Mathias Tuberinus, the author of the book, dates it from Trient and addresses it to the Senate of Brescia.

IX. Advertisement of Books sold by Anton Koburger, about 1480.

It was the custom of the larger printers and booksellers of the fifteenth century to send out travellers with a selection of their books for sale, and more than twenty examples of the advertisements which these travellers took with them, dating from about 1469 onwards, have come down to us (see "Bücheranzeigen des 15 Jahrhunderts, von Wilhelm Meyer," *Centralblatt für Bibliothekswesen*, November, 1885). This of Anton Koburger's was especially intended to advertise the edition in four volumes of the *Summa Theologica* of S. Antoninus, Archbishop of Florence (died 1459, canonised 1523), which he had finished printing in April 1479. The advertisement, after a disquisition on the different kinds of literature by which writers have sought immortality, points out that of all sciences theology is the crown, and that it was this thought that made Antoninus write his great *Summa*, divided into four parts: hitherto readers had been hindered from purchasing manuscripts of this work by their high price, and though the invention of printing had helped students to obtain other books cheaply, printers had been deterred from attempting the *Summa* by its great size: it had now been printed in the same types as this advertisement, and if those who wished to buy it would betake themselves to the undermentioned inn, they would find a good-natured salesman. The name of the inn was, of course, left to be supplied in manuscript. Although Koburger was not only one of the best, but one of the most prolific, printers of his day, of the twenty-one other books advertised at the same time as the *Summa*, only eight can be identified with certainty as having been printed by him; the rest apparently came from other presses at Strasburg, Augsburg and Nuremberg.

X. Tewrdannck, Nuremberg, 1517.

Page, representing how, by the device of Neydelhart, the adventurous hero Tewrdannck fought a perilous fight and won it, from *Die geuerlicheiten und ains teils der geschichten des loblichen, streytparen und hochberumbten helds und Ritters herr Tewrdannckhs*, written at the order of the Emperor Maximilian, by Melchior Pfintzing, the Court chaplain, and printed by Hans Schoensperger at Nuremberg, 1517. The allegorical romance of *Tewrdannck* was written in honour of the marriage of Maximilian with Mary of Burgundy, daughter of Charles the Bold. On the death of her father, Mary signified her willingness to carry out the contract of marriage made with Maximilian in 1473. The ceremony took place April 21, 1477, at Louvain, Maximilian being represented by a proxy. In the poem the noble knight Tewrdannck receives a similar intimation from his betrothed, the Lädy Ehrenreich, and sets out to join her, but is constantly hindered by the three wicked captains, Fürwittig, Unfalo and Neydelhart, the last of whom represents Maximilian's political enemies. At last he reaches the court of Ehrenreich, and is then bidden to go forth and fight the enemies of Christendom. The poem, which is of small intrinsic value, is illustrated with 118 pictures, designed by Hans Scheufelein and engraved by Jost von Negker; and Schoensperger was specially summoned from Augsburg to print it. The present facsimile is made from the copy in the Grenville Library, one of the twenty copies specially printed on vellum.

XI. Lactantius, Subiaco, 1465.

Page from the works of Lactantius, printed at the Benedictine monastery of S. Scholastica, at Subiaco, near Rome, by Conrad Sweynheym and Arnold Pannartz. Cardinal Turrecremata, the Abbot of the monastery at Subiaco, was an author and a patron of learning, and many of the inmates of the monastery were Germans; it was natural, therefore, that the Germans, who were introducing printing into Italy, should stay there. Of the four books known to have been produced at Subiaco, before the printers removed to Rome, the first, a *Donatus pro puerulis*, appears to have perished utterly; an edition of the *De Oratore* of Cicero is undated, and disputes with this *Lactantius*, finished October 29th, 1465, the honour of being the first book printed in Italy now extant; the last, an edition of S. Augustine's *De Civitate Dei*, is dated June 12, 1467. From the page shown, it will be seen that Greek types had been cast for the quotations in the *Lactantius*. In the *Paradoxa* of Cicero printed, with the *De Officiis*, in the same year at Mentz, the few quotations are printed with a mixture of Greek and Roman letters; but the *Lactantius* is the first book in which the printing of Greek was seriously attempted. Even here it does not extend throughout the book, blank spaces being left in the earlier sheets for the quotations to be supplied by hand. Such omissions of Greek continued common for many years, two instances being shown in the next plate.

XII. Cicero, Epistolae ad Atticum, Venice, 1470.

Page (containing "Ad Quintum Fratrem III., 4") from the edition of Cicero's *Epistolae ad Atticum Brutum et Quintum fratrem*, printed at Venice by Nicolas Jenson, in 1470. Jenson was a Frenchman, a native of Sommevoire near Bar-sur-Aube, and was for some time master of the mint at Tours. He is said to have been sent to Mentz in 1458 by Charles VII. to learn the art of printing from Gutenberg, and to have returned to France in 1461, when Charles was dead;

but this mission, if it ever took place, appears to have had no results in France. Jenson is found printing in Venice in 1470 (the date 1461 found in one of his books, the *Decor Puellarum*, is now generally acknowledged to be a misprint), and this edition of Cicero's Letters to Atticus is one of the four books he published during that year. His Roman type is considered the finest of all the Italian founts. In this work, as noticed above, he was obliged to leave the Greek words ἐνθουσιασμὸς in l. 9 and Ἄρῃ πνέων in l. 25 unprinted for lack of type, but in his editions of the *Epistolae Familiares* of the next year the Greek quotations are printed. As usual at this period, the larger initial letters were left to be supplied by the rubricator, and the small q inside the larger one was written as a "director" to show the letter which had to be painted.

XIII. Cepio, Gesta Petri Mocenici, Venice, 1477.

First page of the *Gesta Petri Mocenici*, by Coriolanus Cepio, printed at Venice by Erhard Ratdolt and his partners, Bernhard Maler and Peter Löslein, in 1477. Coriolanus Cepio (1425–93) was a Dalmatian who, as captain of a galley, accompanied the Venetian generalissimo Pietro Mocenigo on the expedition of 1470–74, during which he inflicted great loss on the Turks and suppressed a revolt in Cyprus. Mocenigo was elected Doge on his return, and this account of his expedition was written before his death in 1476. Ratdolt and his partners were the first printers at Venice who ornamented their books with fine borders and initial letters. All three were Germans, and Ratdolt himself, who was a native of Augsburg, returned thither in 1486, after working in Venice for ten years.

XIV. Hypnerotomachia Poliphili, Venice, 1499.

Page, with a woodcut representing Poliphilo resting beneath a tree, from the *Hypnerotomachia Poliphili* printed by Aldus Manutius at Venice in 1499, at the expense of Leonardo Crasso of Verona, "artium et juris Pontificis consultus," by whom it was dedicated to Guidubaldo, Duke of Urbino.

The authorship of the *Hypnerotomachia* is revealed by an acrostic formed by the initial letters of the successive chapters, "Poliam Frater Franciscus Columna peramavit," Fra Francesco Colonna being a Dominican friar who had taught rhetoric at Treviso and Padua. The Polia of his affections has been identified with Lucretia Lelio, daughter of a jurisconsult of Treviso. The romance first describes a dream in which Poliphilo visits the court of Queen Eleuterylida, sees there four magnificent processions, and visits the temple of Venus with Polia. In the next book Polia, who had become an inmate of the temple of Diana after an attack of the plague, is driven thence because of her love for Poliphilo, who eventually, through the intervention of Venus, is successful in his suit. The story is illustrated by 168 woodcuts, whose excellence gives it the first place in the history of book-illustration at Venice. The artist who designed them is not known, the signature .b. which occurs in the cut shown, and in a few others, being now generally regarded as referring to the engraver's workshop in which the blocks were cut, and not to the designer. Aldus printed no other book of the kind, and it is probable, therefore, that the *Hypnerotomachia* owes its beautiful decoration entirely to Leonardo Crasso, who commissioned him to print it.

A French translation of the *Hypnerotomachia* was printed at Paris in 1546, in which the Venetian woodcuts were freely imitated; and in 1592 an English publisher, Simon Waterson, brought out an imperfect translation of it under the title *Hypnerotomachia; or, the Strife of Love in a Dreame*, in which a few of the cuts are copied.

XV. (*a*.) Aldine Virgil, 1501. (*b*.) Soncino's Petrarch, 1503.

The two examples of italic type here reproduced show respectively the second and third pages of the first work in which it was used, the *Virgil* of 1501, and two pages from an edition of the *Opere Volgari* of Petrarch, printed by Hieronymo Soncino at Fano in 1503. The two latter pages are taken from Soncino's dedication of his edition to Cæsar Borgia, in which, after narrating the reasons which led him to set up his press at Fano, he proceeds: "E per mia exhortatione non solo sonno venuti quivi li compositori tanto notabili, & sufficienti, quanto sia possibile adire: ma anchora un nobilissimo sculptore de littere latine, graece, et hebraice, chiamato M. Francesco da Bologna." The rest of the letter can be read in the facsimile, from which it will be seen that Soncino accuses Aldus of having tried to adorn himself with borrowed feathers, and asserts, as if Aldus had disputed it, that not he but Francesco was the first inventor and designer of the new type. The attack thus made was not deserved, as the verses "In praise of the letter-cutter," reproduced from the *Virgil* of 1501, sufficiently show; Aldus there distinctly stating that the letters were cut by the clever fingers of Francesco da Bologna. The personality of this artist was the subject of a pamphlet by Sir Anthony Panizzi (*Chi era Francesco da Bologna?* London, 1873), who gave good reasons for identifying him with the painter, Francesco Raibolini, better known as Francia. The italic type he cut for Aldus, which is said to have been founded on the handwriting of the poet Petrarch, was a great success, as its neatness enabled books to be printed much more compactly, and so produced at a lower price. In 1501, Aldus obtained a copyright in it at Venice; but a counterfeit of his *Virgil* was published at Lyons the same year, and he was soon obliged to issue an advertisement pointing out how his editions might be distinguished from the forgeries by which they were immediately followed.

XVI. Quatriregio, Florence, 1508.

Page from the *Quatriregio* of Federico Frezzi, printed at Florence at the expense of Piero Pacini da Pescia in 1508.

For about a quarter of a century from 1490 the greater part of the popular literature issued at Florence, both religious and secular, was illustrated with very graceful woodcuts, and of these illustrated books, Piero Pacini, whose career begins in 1495, was the most prolific and ambitious publisher. The *Quatriregio*, which has 126 pictures, is, with the exception of the *Morgante Maggiore* of Pulci printed in 1500, the largest of these Florentine books, and is much the most famous, though the work in it is not superior to that in many less pretentious books of a little earlier date. Federico Frezzi, the author of the poem, which is written in imitation of the *Divina Commedia*, was Bishop of Foligno from 1403 to his death at the Council of Constance in 1416. He treats in the *Quatri-*

regio of the course of human life, and divides his poem into four books according to the four kingdoms, of the god Cupid, of Satan, of the Vices, and of the goddess Minerva and of Virtue. The woodcut shown in the plate represents the author in pursuit of Cupid, who is here imagined as an evil spirit, seeking to conceal himself.

XVII. (*a.*) Liber Epistolarum Barzizii, Paris, 1470. (*b.*) Tractatus Quinque, Lyons, 1473.

(*a.*) First page of the edition of the *Liber Epistolarum* of Gasparinus Barzizius, the first book printed in France, containing the beginning of a letter from Guillaume Fichet, the controller of the press at the Sorbonne, to his friend Johann Heynlin (here called Lapidanus, from his birthplace Stein, in Baden), the reader or corrector to the press. Fichet and Heynlin were both high officials at the Sorbonne, and established a printing press there, in 1470, in order to provide books for the students, and not in any expectation of profit. The craftsmen whom they called to their aid were three Germans, Gering, Friburger and Crantz, who, after the Sorbonne press came to an end with the departure of Fichet from France in 1472, set up for themselves in the Rue S. Jacques. As the Sorbonne press was exclusively intended for the production of learned works, the only type used by it was the fine Roman letter here shown. The Epistles of Gasparinus, the first work printed, were regarded as models of Latinity. Their author, who was born at Barzizia, near Bergamo, in 1370, and died in 1431, was a noted scholar of the Italian Renaissance.

(*b.*) Last page of the edition of the *Compendium continens quinque tractatus* attributed to Cardinal Lotharius, afterwards Pope Innocent III., printed by Guillaume le Roy, of Liége, at the expense of Bartholomieu Buyer, and the first dated book printed at Lyons. The Lyons printers being concerned entirely with popular books, adopted from the first the French black-letter for their types. The tracts included in this *Compendium* were the *De Trivitate*, *De Miseria Condicionis humane*, *De Antichristo et eius adventu*, *De viciis fugiendis*, and *De spurcissima Sathane litigacione contra genus humanum*, all attributed to Innocent III., though the last was written by Bartolus of Sassoferrato, an Italian jurist (b. 1313, d. 1355). It describes the suit instituted in legal form against Mankind before Christ as Judge, and the pleading of the Blessed Virgin as man's advocate. The page here shown is a good example of a colophon or final paragraph of the book, which in the early days of printing did duty for a title-page.

XVIII. S. Augustine's Cité de Dieu, Abbeville, 1486.

Page showing the beginning of the second book from the edition of S. Augustine's *Cité de Dieu*, printed by Jean du Pré, of Paris, and Pierre Gerard, at Abbeville, in 1486. This is the second of the three books, all from the press of Du Pré and Gerard, printed at Abbeville during the fifteenth century, the first being the *Somme rurale* of Boutillier, and the third *Le Triomphe des Neuf Preux*. The *Cité de Dieu*, in point both of printing and of illustration, is much the finest book of the three. The picture here shown represents a judicial combat of the Middle Ages. The second book of the *Civitas Dei* sets forth the low state of religion and morals under the Roman Republic; but the heading of its first chapter, "De modo qui necessitati disputationis adhibendus est" (Of the method which is to be applied to the needs of the argument), seems to have suggested to the illustrator to symbolize S. Augustine's controversy with his opponents in this manner.

XIX. Traytte of god Lyvyng, Paris, 1503.

Page containing an instruction on the Lord's Prayer from the *Traytte of god lyuyng and good deyng*, published at Paris in 1503, by Antoine Vérard. The "Treatise of Good Living and Good Dying" is a translation of the work entitled *Lart de bien viure et de bien mourir*, published by Vérard in 1492, and reproduces most of the illustrations of the French edition. The scope of the treatise may be gathered from its colophon:

> "Heyr endyth [sic] the traytte of
> god lyung and good deyng et [sic]
> of paynys of hel et the paynys
> of purgatoyr: the traytte of the
> cummyng of ante cryst: the xv
> syngys [signs] goyng afor the jugement
> general of god: the ioyes of pa
> radys and the iugement gene
> ral. imprentyt in parys the xxx.
> day of the mowneth of May,"

in which punctuation is here added for the sake of clearness. By an Act of Richard III., importers of books were exempted from many of the restrictions on trade imposed in other cases, and though most of the books thus brought into England were liturgies or school-books, three foreign publishers, Gerard Leeu and Jan van Doesborgh at Antwerp, and Antoine Vérard at Paris, produced a few popular books specially for the English market. Vérard's other venture of this kind, *The Kalender of Shyppars*, was a translation of the *Kalendrier des Bergers*, and, like the *Traytte of god Lyuyng*, is rather in Scotch than in English, both books being further confused by the blunders of the French compositors. Vérard, whose career began in 1485, was the great popular publisher of his day, issuing in France books of much the same character as those of Caxton in England, but in a handsomer manner.

XX. Horae ad vsum Sarum, Paris, 1501.

Two pages, showing the Shepherds listening to the Angels and their adoration of the Holy Child, from a *Horae ad vsum Sarum*, printed at Paris by Philippe Pigouchet, October 20, 1501. The Hours of the Blessed Virgin, with the other devotions (Gospels of the Nativity and Passion, Hours of the Cross, Hours of the Holy Spirit, Penitential Psalms, Vigils of the Dead, and Litany of the Saints) usually joined with them, formed the most popular book of devotions during the fifteenth century, and many beautifully illuminated manuscripts of them still exist. In 1485 the Paris publishers began to issue printed editions with illustrations; and the best of these came from the press of Philippe Pigouchet, who worked sometimes for himself, sometimes for publishers, more especially, as in this case, for Simon Vostre. Pigouchet's earliest dated Horae was finished in December 1491, but his best set of designs do not appear before 1496, and were not completed till nearly the close of the century, soon after which they were gradually replaced by

imitations of German work. The picture originally appropriated to the Hour of Terce was that of the Annunciation to the Shepherds; that of the Shepherds adoring the Holy Child was added in 1498, and is particularly interesting because of the names assigned to the Shepherds and their wives, some of which agree with those they bear in the contemporary French mystery-plays. The borders round the two pictures, save that they do not contain any scene from the Dance of Death, are typical of those found in Pigouchet's best Horae. The figure of a woman holding a rose is elsewhere labelled "Rebecca." The four pictures which follow it form part of a series illustrating the Life of Christ, and represent His appearances after the Resurrection; the first scene, in which Christ is releasing Joseph of Arimathea from prison, being taken from the Gospel of Nicodemus (chapter xv.). The three sibyls represented are the Samian (here called "sibila sanne"), who was believed to have prophesied that a virgin's son should lie in an ox's stall; the Tiburtine, who prophesied that Christ should be scourged by the Romans; and the Cimmerian, who prophesied that a virgin should suckle a son. The other two border-pieces are good specimens of the woodland and pastoral scenes which were freely used in ornamenting the Horae of this period.

XXI. Doctrinale of Alexander Grammaticus.

Page from a fragment of an early Dutch edition of the *Doctrinale* of Alexander Grammaticus, printed in the same type as that used in the type-printed portion of the edition of the *Speculum Humanae Salvationis* which has twenty leaves printed from blocks. This fragment belongs to a group of upwards of fifty books, or parts of books, to which the name "Costeriana" has been given, owing to the importance attributed to them in connection with the theory that printing with moveable types was invented in Holland by Laurens Janszoon Coster. The believers in this theory assign books printed in this type to about 1450, or earlier, and regard Haarlem as the most probable place of imprint. On the other hand it is held that there is no evidence obliging us to date them earlier than about 1470, and that the only place with which they can at present be connected is Utrecht. The earliest books printed in the Low Countries bearing dates were issued at Utrecht and Alost in 1473, the types in them having no resemblance to those used in these undated books. The *Doctrinale* itself is a metrical grammar and prosody, which its author (who was born at Villedieu in Normandy, and is thus variously spoken of as Alexander Gallus, Alexander de Villa Dei and Alexander Grammaticus) completed in 1199. The fragment here shown extends from line 2151 to line 2183, and is not very accurately printed.

XXII. Dyalogus Creaturarum, Gouda, 1480.

Page, containing the fable of the lion and the hare, from the *Dyalogus creaturarum moralisatus*, printed at Gouda by Gerard Leeu in 1480. This is the first illustrated book from the press of Leeu, who, from 1477, when he began printing at Gouda, to his death at Antwerp in 1493, was one of the most important printers working in the Low Countries. The *Dialogus Creaturarum* is a collection of stories, chiefly of animals, with appropriate morals added to them. According to Brunet its authorship is attributed in a manuscript of the fourteenth century to Nicolaus Pergaminus, *i.e.* of Bergamo, but the latest writers on the subject think it may probably have been written by Mayno de' Mayneri, a physician at the court of Milan in the middle of the fourteenth century. The upper portion of the page here reproduced is occupied with the moralisings on the 104th fable, of the Too-playful Kid. The 105th fable, of the Hare, who, after studying at Paris, requested the Lion to take him into his pay, ends by the Hare, after making two more proverbs ("Multum melius tacere est quam male respondere," and "Melius est possidere parvum quid quam nil habere"), obtaining the salary for which he asks. In granting him this the lion remarks, "Qui vult esse sublimatus prudens fiat et sensatus," a moral which is forthwith supported by many quotations.

XXIII. La Controversie de Noblesse, Bruges, about 1475.

Page from *La Controuersie de noblesse plaidoyee entre Publius Cornelius Scipion dune part et Gayus flaminius de autrepart*, printed by Colard Mansion, at Bruges, about 1475. Colard Mansion is an interesting printer in his own person, and is made more interesting to Englishmen by his connection with Caxton. He was during the greater part of his life a scribe and illuminator, and in 1450 is mentioned in the accounts of Philip of Burgundy as having been paid fifty-four livres for a manuscript. In 1471–72 he was Dean of the Guild of S. John, the confraternity of the book-trade of Bruges, of which he had been a member since its foundation in 1454. Like Caxton, he was the author of several translations, among them being one of the *Dialogus Creaturarum* just described. The first book he printed, as he tells us in its colophon, was *Le Jardin de Devotion*; his first dated book, a translation of the *De Casibus Virorum et Feminarum Illustrium* of Boccaccio, was issued in 1476. *La Controuersie de noblesse*, from which a page is here reproduced, is printed in the same bold secretary type as these, and must belong to about the same date. In the opening paragraph the authorship of the book is assigned to "vn notable docteur en loix et grant orateur nomme Surse de pistoye," where the name "Surse de pistoye" is a further corruption of the form "Bonne curse de Pistoye," under which the author, Bonus Accursius of Pisa, is mentioned in a manuscript of the *Controversie* preserved at Brussels. Bonus Accursius was the editor of several early editions of classical authors, and the first edition of the Psalter in Greek was printed at his expense at Milan in 1481. He wrote this book in Latin; and the French translation was the work of Jean Mielot, a canon of Lille, and secretary to Philip of Burgundy. The "Controversy" is the old one as to whether lineage, or wealth, or illustrious virtue constitutes nobility, and it is raised by the declaration of Lucretia, the daughter of Fulgentius, a Roman Senator, that she will marry whichever of her two suitors is the more noble. The young men, therefore, plead their respective claims to nobility before the Senate, whose decision, however, is not recorded.

Mansion continued printing in Bruges until 1484, when the expense of producing a handsome edition of his own translation of Ovid's *Metamorphoses* appears to have ruined him. He fled from the city, and nothing more is heard of him.

XXIV. Recuyell of the Historyes of Troye, Bruges, about 1475.

Page showing the beginning of Caxton's prologue to his translation of the *Recueil des histoires de Troye*, of which the original had been "composed and drawen out of dyuerce bookes of latyn into frensshe" by Raoul le Fevre, chaplain to Philip, Duke of Burgundy, in 1464, while Caxton's translation was begun at Bruges, March 1, 1468–9, and finished at Cologne, September 19, 1471. The prologue explains the reason of the time over which the translation was spread, Caxton telling us how he remembered his imperfect acquaintance with both English and French, and his long stay in Brabant, Flanders, Holland "and Zeland, and thus when alle thise thynges cam tofore me, aftyr that y had made and wretyn a fyue or six quayers, y fyll in dispayr of thys werke and purposid nomore to have contynuyd therin, and tho quayers leyd apart and in two yere aftyr laboured nomore in thys werke, and was fully in wyll to haue lefte hyt," till it fortuned that the Duchess Margaret (sister of Edward IV.) bade him mend his English and complete the translation. In the epilogue to the book, Caxton writes that when he found after finishing the translation that his pen was worn, his hand weary, and his eyes dimmed by overmuch looking on the white paper, and that divers gentlemen were expecting copies of the work, "therfore I haue practysed and lerned at my grete charge and dispense to ordeyne this said book in prynte after the maner and forme as ye may here see, and is not wreton with penne and ynke as other bokes ben, to thende that euery man may haue them attones." How the book was printed, and Caxton started as a printer, is best told in the summary which Mr. Blades gives of the results of his investigations (*Life and Typography of William Caxton*, I. 60). "Colard Mansion, a skilful caligrapher, must have been known to Caxton, and may have been employed by him to execute commissions. Mansion, who had obtained some knowledge of the art of printing, had just begun his typographical labours at Bruges, and was ready to produce copies by means of the press, if supported by the necessary patronage and funds. Caxton found the money, and Mansion the requisite knowledge, and between them appeared the first book printed in the new type, which was at the same time the first book printed in the English language, 'The Recuyell.' This probably was not accomplished till 1474, and was succeeded on Caxton's part, in another year, by an issue of the 'Chess Book,' which, as we are informed in a second edition, was 'anone depesshed and solde.' . . . Caxton having printed at Bruges 'The Recuyell' and the 'Chess Book' with types either wholly or in part Mansion's, now employed Mansion to cut and cast him a new fount with the intention of practising the art in England." As he had been apprenticed as a mercer to Robert Large in 1438, Caxton must at this date have been about fifty-two or fifty-three, and had been living abroad for upwards of thirty-five years. His career as a printer in England was to cover another fifteen years.

XXV. Dictes or Sayengis of the Philosophres, Westminster, 1477.

Page showing the beginning of Caxton's epilogue to the edition, printed by him, in his type No. 2, at Westminster, 1477, of the *Dictes or Sayengis of the Philosophres*, translated by Anthony Wydeville, Earl Rivers, from the French *Les dits moraux des philosophes*, itself a translation, by Guillaume de Tignonville, from a Latin compilation of the 14th century. This is the first dated book and probably the first book, dated or undated, printed in England. Earl Rivers narrated in his prologue how in 1473, when on a voyage to the shrine of S. James at Compostella, he had "axed to rede somme good historye," and had been lent the *Dits moraux* by "a worshipful gentylman called Lowys de Bretaylles," at that season in his company. On reading the book he liked it so much that he determined to translate it, finding an additional reason, on his return home, in his appointment as governor to the young Prince of Wales, for whose education it might be useful. Caxton was probably recommended to Earl Rivers by the Duchess Margaret, and speaks at the end of the epilogue of the "good reward" which he had received from him. The rest of the epilogue is occupied with some "dictes or sayengis," attributed to Socrates, on the subject of women. Lord Rivers had omitted the passage from his version, and Caxton in adding it in an appendix hazards the supposition that "som fayr lady hath desired hym to leve it out of his booke," while pleading in his own defence that the "dictes," which were far from complimentary, obviously applied to the women of ancient Greece, and not to the ladies of England.

XXVI. The Subtyl Historyes of Esope, Westminster, 1484.

Page, showing the fable of the Fox and the Grapes, from *The Subtyl Historyes of Esope*, translated by Caxton from the French, and printed by him in his type No. 4 at Westminster, 26th March, 1484. The mediæval "Æsop" was derived from the Fables of Phaedrus through a selection from them in prose written, not later than the 10th century, by a certain "Romulus." An edition of these fables, with others from various sources, was edited, about 1480, in Latin and German, by Heinrich Steinhövel, town-physician at Ulm, and this edition and its illustrations were speedily copied all over Europe. The only printed French translation which Caxton could have used was that by Julien Macho, an Augustinian friar, printed under the title, *Les subtilles fables de Esope*, at Lyons in 1483. There are some reasons, however, for thinking that he may have made his translation from a French manuscript, and not from a printed edition.

XXVII. (*a.*) Latin Psalter, Westminster, about 1480–83. (*b.*) Fifteen Oes, Westminster, about 1491.

(*a.*) Page from a Latin Psalter, printed in Caxton's type No. 3, probably between 1480 and 1483, since the method in which the sheets are signed for the guidance of the binder was used by him only during those years. The Psalter is a liturgical one, containing the Canticles, Creed of S. Athanasius, Prayers, etc. Mr. Blades, in his account of the unique copy from which this facsimile is taken, notes that it "ends abruptly, and all after sig. v is wanting"; but a comparison with manuscript Psalters written in England about the same time, makes it almost certain that, save for the absence of a

leaf, presumably blank, at the beginning, the book is quite perfect, the appearance of imperfection being due to the misplacement of a leaf in binding.

(*b*) First page of text from an edition of the *Fifteen Oes*, printed by Caxton about 1491 in the type distinguished by Mr. Blades as No. 6. The colophon states that "Theese prayers tofore wreton ben en / prēted bi the cōmaūdementes of the mos / te hye ⁊ vertuous pryncesse our liege la / di Elizabeth by the grace of God Quene / of Englonde ⁊ of Fraūce. ⁊ also of the / right hye ⁊ most noble pryncesse Marga / rete Moder vnto our souerayn lorde the Kyng, &c. / ¶ By their most humble subget and / seruaūt William Caxton." The *Fifteen Oes* were fifteen prayers, each beginning with the invocation O and are not uncommon in Books of Hours of the fifteenth century. This is the only book known to have been printed by Caxton which is ornamented with borders.

XXVIII. Speculum Vitæ Christi. Westminster, about 1490.

Page from the second edition of the *Speculum Vitæ Christi*, printed by Caxton in the type distinguished by Mr. Blades as No. 5. With the exception of the copy of the *Doctrinal of Sapyence*, 1489, in the Royal Library at Windsor Castle, this is the only book known to have been printed by Caxton on vellum. The authorship of this English version of the *Speculum* or *Meditationes Vitæ Christi*, attributed to S. Bonaventura (b. 1221, d. 1274), is not known. It agrees generally with the translation found in several English manuscripts of the fifteenth century.

XXIX. (*a*) Expositio in Symbolum Apostolorum. Oxford, "1468."

(*b*) Speculum Christiani. London, about 1485.

(*a*.) Last page, showing the colophon, of the edition of the *Expositio in Symbolum Apostolorum*, attributed to S. Jerome, but really written by Tyrannius Rufinus of Aquileia (d. 610), printed at Oxford, with the date "Anno domini M.cccc.lxviij. xvij die decembris." This date, if correct, would give the Oxford press precedence, not only over Caxton's, but over all others beyond the borders of Germany, with the exception of those of Sweynheym and Pannartz and Ulrich Han at Rome. It is generally agreed, however, that, as in the case of the *Decor Puellarum*, printed by Jenson in "1461," and several other books dated in Roman numerals "1468" and "1469," an x has been accidentally omitted. Two books were printed at Oxford in 1479; and these, with the *Expositio*, were almost certainly from the press of Theodoricus Rood of Cologne, whose name occurs for the first time in the colophon of a book dated 1481. In all, fifteen books are known to have been printed at Oxford between 1478 and 1486, after which printing ceased there till 1517.

(*b*.) Page from the *Speculum Christiani*, printed by William de Machlinia (i.e. of Malines) in London, about 1485. Printing was introduced into the city of London in 1480 by John Lettou, who was joined about two years later by Machlinia. Machlinia subsequently worked by himself, and among his most popular books was this collection of religious instruction and devotions, the authorship of which is attributed to John Watton. According to Machlinia's colophon, it was printed "in opulentissima ciuitate Londoniarum . . . ad instancias necnon expensas Henrici Vranckenbergh mercatoris."

XXX. The Boeys of Haukyng and Huntyng, and also of Cootarmuris, St. Albans, 1486.

Page from the *Book of St. Albans*, one of the parts of which, the metrical treatise on hunting, ends with the words, "Explicit Dam Julyana Barnes in her boke of huntyng." On the strength of this ascription the authorship of the whole book is popularly attributed to an otherwise unknown Juliana Bernes or Berners, who is represented as being a daughter of Sir James Berners, and Prioress of the Nunnery of Sopwell, a dependency of the Abbey of St. Albans. Of the printer of the book all that is known is that he was a schoolmaster of St. Albans, who, after printing six Latin school-books between 1480 (or 1479) and 1482, produced two English works, the *Chronicles of England* and this *Book of St. Albans*, using in both of them a little of Caxton's type No. 3, which he seems to have hired for the purpose.

XXXI. Higden's Polychronicon, Westminster, 1495.

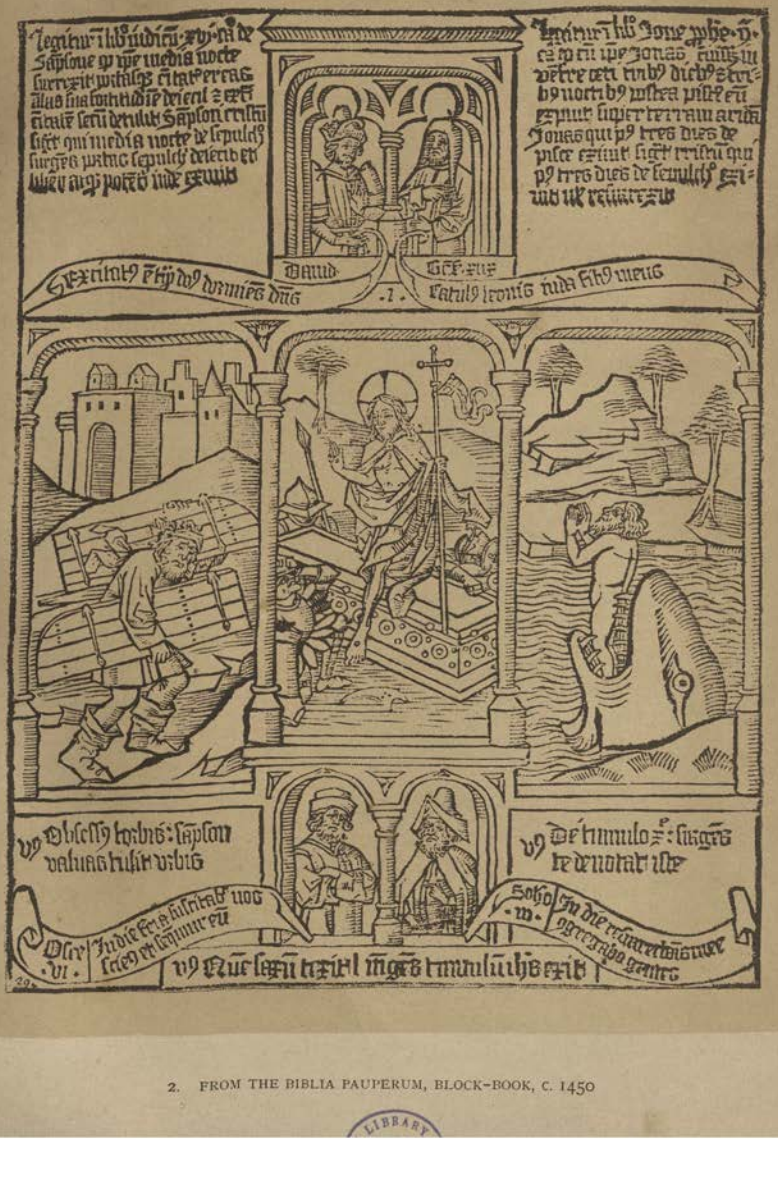
Page from Wynkyn de Worde's reprint of Caxton's edition of the *Polychronicon*, or universal history, of Ranulph Higden, a monk of Chester, who died in 1364. Higden's book was translated from Latin into English by John Trevisa in 1387, and this translation was epitomized and continued by Caxton, who also modernized its language, in the edition he printed in 1482. On Caxton's death in 1491, Wynkyn de Worde, a native of Lorraine, succeeded to his business, and up to 1500 printed in Caxton's house at Westminster. He continued to use Caxton's device for forty years, and in the numerous devices he caused to be designed for himself Caxton's initials are always prominent. It was, therefore, no doubt through pure carelessness that in this reprint he substituted his own name for that of Caxton as the modernizer and continuator of Trevisa's translation. The page reproduced shows the first instance of music-printing in England.

XXXII. Dives et Pauper, London, 1493.

Page from the edition, printed by Richard Pynson, of "a compendiouse treatise dyalogue of Dives ⁊ Pauper, that is to say, the riche ⁊ the pore, fructuously treiyng upon the x. cōmaūdmentes," written by Henry Parker, a Carmelite of Doncaster, who died in 1470. Though not his earliest book, *Dives and Pauper* is the first one with a date (5 July, 1493) which proceeded from Pynson's press, and in the colophon he gives his address as "at the Temple barre of London." Pynson was a Norman by birth, who appears to have obtained his training as a printer at Rouen, and to have set up in London after the death of, and perhaps in succession to, Machlinia.

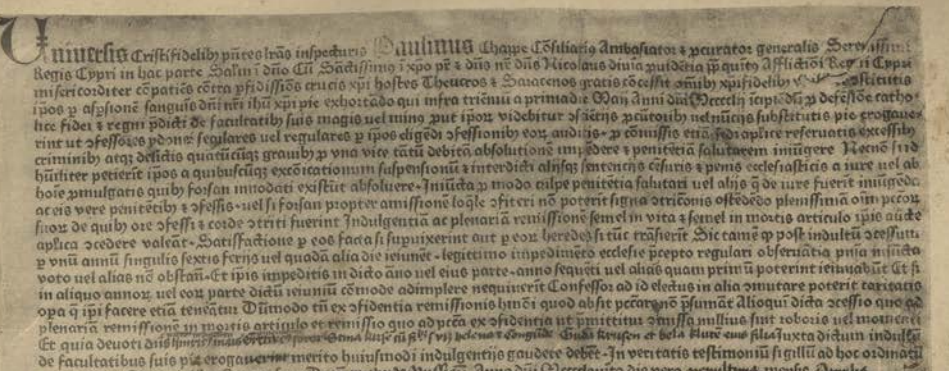
1. FROM THE ARS MORIENDI, BLOCK-BOOK, C. 1450.

LIBRARY OF THE BOMBAY BRANCH OF THE ROYAL ASIATIC SOCIETY



2. FROM THE BIBLIA PAUPERUM, BLOCK-BOOK, C. 1450

LIBRARY



Universis Christi fidelibus presentes lras inspecturis Paulinus Chaque Cōsiliarius Ambasiator et procurator generalis Serenissimi Regis Cypri in hac parte Salutem in dño Cui Sactissimo i xpo pr et dño nr dño Nicolao diuina prouidentia ss quiete Afflictissimi Regis Cypri misericorditer cōpatiēs cōtra pfidissimos crucis xpi hostes Theucros et Sarracenos gratis rōcesse omnibus xpi fidelibus [illegible] constitutis ipos p assistentē sanguine dñi nri ihu xpi pie exhortādo qui infra triennii a primaeua Man Anni dñi Mcccclij incipiendi p defensōe catholice fidei et regni pdicti de facultatibus suis magis uel minus put ipor videbitur assistere pcurauit nobis substitutis pie erogandum et assessores pdcos regulares uel regulares p ipos eligendi assessionibus eor audiendis et cōmissis etiā sedi aplice reseruatis excessibus criminibus atq; delictis quātūcūq; grauibus p una vice tātū debitā absolutionē impendere et penitentiā salutarem iniungere Necnō sic hūiliter petierit ipos a quibuscūq; excōicationum suspensionū et interdicti aliisq; sententiis censuris et penis ecclesiasticis a iure uel ab hoīe promulgatis quibus forsan modo existit absoluere et absolutum p modo culpe penitentia salutari uel alijs ḡ de iure fuerit iniungenda ac eis vere penitenti et confesso uel si forsan propter amissionē loqle confiteri nō poterit signa contritionis ostendendo plenissimā oim peccaminum de quibus ore confessi et corde contriti fuerint Indulgentiā ac plenariā remissionē semel in vita et semel in mortis articulo ipsis auctoritate aplica impendere valeat Satisfactione p eos facta si supuixerint aut p eor heredes si tūc transierint Sic tamē q̄ post indultū hmōi assumptū p vnū annū singulis sextis feriis uel quadā alia die iejunet legitimo impedimento ecclesie preposito regulari obstante pia mutanda voto uel aliis nō obstan Et ipis impeditis in dicto āno uel eius parte anno sequenti uel aliis quam primū poterint iejunabit Et si in aliquo annorum uel eor parte dictū iejunium cōmode adimplere nequiverint Confessor ad id electus in alia commutare poterit taritatis opa q̄ ipi facere etiā tenebūtur Ultimodo tū ex efficientia remissionis hmōi quod absit peccandi sumat aliquod dicta ecclesia quo ad plenariā remissionē in mortis articulo et remissio quo ad pcta ex efficientia ut pmittitur amissa nullius sint roboris uel momenti Et quia deuoti dñi [illegible] de facultatibus suis pie erogauerint merito huiusmodi indulgentijs gaudere debēt In veritatis testimoniū sigillū ad hoc ordinatū pntibus fecit testimonialibus est appensum Datū [illegible] Anno dñi Mcccclquito die vero penultima mensis Aprilis

Forma plenissime absolutionis et remissionis in vita

Misereatur tui aī Dñe noster ihesus xps p suā sanctissimā et pissimā miam te absoluat Et auctoritate ipius beatorūq; petri et pauli apostolorum ei ac auctoritate aplica michi commissa et tibi ecclesiastica Ego te absoluo ab omnibus peccatis tuis contritis confessis et oblitis Etiā ab omnibus casibus excessibus criminibus atq; delictis quātūcūq; grauibus sedi aplice reseruatis Necnō a quibuscūq; excōicationū suspensionū et interdicti Aliisq; sententijs censuris et penis ecclesiasticis a iure uel ab hoīe promulgatis si quas incurristi dando tibi plenissimā oim peccatorum tuorum indulgentiā et remissionē Inquātū clauis sancte matris ecclie in hac parte se extendit Su noīe patris et filij et spiritus sancti Amen

Forma plenarie remissionis in mortis articulo

Misereatur tui aī Dñe noster ut supra Ego te absoluo ab omnibus peccatis tuis contritis confessis et oblitis restituendo te vnitati fidelium et sacramentis ecclesie Remittendo tibi penas purgatorij quas propter culpas et offensas incurristi dando tibi plenariā oim peccatorum tuorum remissionē Inquantū clauis sancte matris ecclie in hac parte se extendit Su noīe patris et filij et spiritus sancti Amen

3. LETTERS OF INDULGENCE GRANTED BY POPE NICHOLAS V.
PRINTED AT MENTZ, 1455.

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Vniuersis Cristifidelib; pñtes litteras inspecturis **paulinus** Chappe Conssilian? Ambasiator ? procurator generalis Serenissimi Regis Cypri ? hac pte Salutē in dñō Cū Sācissimū? Xpo pī ? dñs nr̄ dñs Nicola? diuīa pyidētia papa v?, afflictis ? Regni Cypri miserecorditer opatiēs contra pfidissos crucis xpi hostes. Theutcos ? Saracenos gr.atis cōcessit omib; xpifidelib; vidilibet ?stitutis ipōs p assyssionem sāguis dñi nr̄i ihū xpi pie exhortādo qui infra triēniū a prima die Mar. anni dñi Mcccclii. impendendum p defensiōe catholice fidei ? Regni pdicti de facultatib; suis magis vel min? prout ipīs videbit ?scientis procurēt vel mittēs Subsidium pie erogauerint vt Confessores pdonci seculares vel Regulares per ipsos eligendi ?sessionib; cor. audiūs. p omissis eiā Sedi Aplice reseruatis excessib; crimib; atq; delictis quātūcūq; grauib; p ona dice tātū debitā absolutionē impendere ? penitētiā salutarē iniūgere ? leenō si id huiusmodi petierit ipōs aquibuscūq; excōicationū suspensionū ? interdicti alīsq; sentētis cēsuris ? penis ecclesiasticis a Jure vel ab hoīe pmulgatis quib? forsan inmodati exīstūt absoluere. Iniūcta p modo culpe penitētia salutari vel alias que de Jure fuerint iniūgenda de eis vere penitētib; ? confessis. vel si forsan propter amissionem loquele ?fiteri non poterint signa penitentionis ostendendo plēnissimā oīm peccō? suoīū de quib; ore ?fessi ? corde ?trti fuerūt indulgētiā ac plēnā remissionē semel in vita et sel in mortis articulo ipīs aūcte Aplica ?cedere dignet. Satisfactione p eos fca si forsitan decesserint aut p eoz heredes si nunc trāsierint Sic tñ q? post indultū ?cessum p dnū nr̄m singulis sextis feriis vel quadā alia die ieiunēt. legitimo impedimento ecclie precepto Regulari observantia. prīa inuicta voto vel alias non obstāt, Et ipīs impeditis in dicto anno vel eius parte anno sequenti vel alias quam primum poterint ieiunabunt. Et si ? aliquo anno vel eoz parte dicti ieiunii cōmode adimplere nequiuerint Confessor ad id electus in alia ?mutare poterit cantatis operis que ipī facere etiā tenēāt. Dūmodo tñ ex ?fidentia rēissionis hmōi quod absit peccate non presumant aliquid dicta concessio quo ad plenaria remissionē in mortis articulo et remissio quo ad pena ex ?fidentia vel pmissi ?missa nullū? sint robons vel momēti Et quia deuoti

Juxta dictū indultum de facultatibus suis pie eroga .meritō huiusmodi indulgentiis gaudere debet In cui? testimonium Sigillum ad hoc ordinatum presentib; litteris testimonialib; est appensum Datum anno dñi Mcccclo die vero Mensis

Forma plenissime absolutionis ? remissionis in vita

Miserēatur tui ? Dñs nr̄ ihesus xps p sua sanctissimā et pijssimā miaz te absoluat Et aūcte ipī? beatoz? petri et pauli Aplor? ei? ac aūcte Aplica michi ?missa et tibi ?cessa Ego te absolvo ab oīmib; pcis tuis ?trtis ?fessis ? obliis Eccie ab oīmib; talib? excessib; crīmib; atq; delictis quātūcūq; grauib; Sedi Aplice reseruatis ? leenon a quibuscūq; excōicationū suspensionū et interdicti b? excessib; crīmib; atq; delictis quātūcūq; grauib; Sedi Aplice reseruatis ? leenon a quibuscūq; excōicationū suspensionū et interdicti Aliisq; īnis cēsuris ? penis ecclasticis a Jure vel ab hoīe pmulgatis si quas incurristi dando tibi plēnissimā oīm pecō? tuoz indulgentiā ? remissionē Inquātū claues sancte matris ecclie in hac pte se extendūt. In nomine patris ? filii et spiritus sancti Amen.

Forma plenarie remissionis in mortis articulo

Miserēatur tui ? Dñs noster ut supra Ego te absoluo ab oīmib; pcis tuis ?trtis ?fessis ? obliis restituendo te ?dita ti fideliū ? sacramentis eccie Remittendo tibi penas purgatorii quas propter culpas et offensas incurristi dando tibi plenariam oīm pecō? tuoīū remissionē. Inquātū claues sce matris eccie in hac parte se extendūt. In nōie pcis et filii et spūs sancti Amen.

4. LETTERS OF INDULGENCE GRANTED BY POPE NICHOLAS V.
PRINTED AT MENTZ, 1455.

de hebreis voluminibz additū nouerit eque usq; ad duo pūcta iuxta theodotionis dumtaxat editionē: qui simplicitate ēuangelis a septuaginta interpretibus nō discordat. Hec ergo et vobis et studioso cuiq; facile me scienō ambigo multos fore: qui uel inuidia uel superciliō malint contemnere et videre preclara quam discere: et de turbulento magis riuo quam de purissimo fōte potare. Explicat prologus. Incipit liber primus uel Catholicon.

Beatus vir qui nō abiit in cōsilio impiorū: et in via peccatorum nō stetit: et in cathedra pestilētie nō sedit. Sed in lege domini voluntas eius: et in lege eius meditabit die ac nocte. Et erit tanq; lignū quod plātatum est secus decursus aquarū: qđ fructū suū dabit in tpe suo. Et folium eius nō defluet: et omnia quecūq; faciet prosperabūtur. Non sic impij nō sic: sed tanq; puluis quē proicit uētus a facie terre. Ideo nō resurgūt impij i iudicio: neq; peccatores in cōsilio iustorū. Quoniam nouit dominus uiā iustoz: et iter impiorum peribit. Psalmus dauid.

Quare fremuerūt gētes: et pli meditati sunt inania? Astiterūt reges terre et principes cōuenerunt in unū: aduersus dñm et aduersus xpistū eius. Dirumpam9 vincla noz: et proiciam9 a nobis iugū ipoz. Qui habitat i celis irridebit eos: et dñs subsānabit eos. Tunc loquet ad eos in ira sua: et in furore suo cōturbabit eos. Ego autem cōstitui rex ab eo super syon montem sanctū eius: predicās preceptū eius. Dominus dixit ad me filius meus es tu: ego hodie genui te. Postula a me et dabo tibi gentes hereditatem tuā: et possessionē tuā fines terre. Reges eos i virga ferrea: et tanq; vas figuli cōfringes eos. Et nūc reges intelligite: erudimini q̄ iudicatis terrā. Seruite dño i timore: et exultate ei cū tremore. Apprehendite disciplinam: ne quādo irascatur dominus et pereatis de via iusta. Cum exarserit in breui ira eius: beati omnes qui confidunt in eo. Psalmus dauid cū fugeret a facie absolon filij sui.

Domine qd multiplicati sunt qui tribulāt me: multi insurgūt aduersum me. Multi dicūt anime mee: nō est salus ipsi in deo eius. Tu aūt dñe susceptor me9 es: gloria mea et exaltās caput meū. Voce mea ad dominū clamaui: et exaudiuit me de mōte sācto suo. Ego dormiui et soporat9 sum: et exurrexi quia dñs suscepit me. Non timebo milia populi circūdantis me: exurge dñe saluū me fac deus meus. Quoniam tu percussisti oēs adūsantes michi sine causa: dentes peccatorū cōtriuisti. Domini est sal9: et super populū tuum benedictio tua. In finem in carminibus. Psalmus dauid.

Cum invocarē exaudiuit me deus iustitie mee: i tribulatione dilatasti michi. Miserere mei: et exaudi orationē meā. Filij hominū usq; quo graui corde: ut quid diligitis vanitatem et quaeritis mēdacium? Et scitote quoniā mirificauit dñs sanctum suū: dñs exaudiet me cū clamauero ad eū. Iracscimini et nolite peccare: que dicitis in cordibus vestris in cubilibus vestris compungimini. Sacrificate sacrificiū iustitie et sperate in domino: multi dicunt qs ostendit nobis bona.

Deus deus meus respice in me quare me dereliquisti longe a salute mea verba delictorum meorum Deus meus clamabo per diem et non exaudies: et nocte et non ad insipientiam michi Tu autem in sancto habitas: laus israhel In te speraverunt patres nri: speraverunt et liberasti eos Ad te clamaverunt et salvi facti sunt: in te speraverunt et non sunt confusi Ego autem sum vermis et non homo: obprobrium hominum et abiecto plebis Omnes videntes me deriserunt me: locuti sunt labijs et moverunt caput Speravit in dño eripiat eum: salvum faciat eum quoniam vult eum Quoniam tu es qui extraxisti me de ventre spes mea ab uberibus matris mee in te proiectus sum ex utero De ventre matris mee deus meus es tu: ne discesseris a me Quoniam tribulatio proxima est: quoniam non est qui adiuvet Circumdederunt me vituli multi: tauri pingues

6. FROM THE LITURGICAL PSALTER PRINTED AT MENTZ, 1457.

singulas. Et singule porte erant ex singulis margaritis: et platea ciuitatis aurū mundū: tanq̄ vitrū pulcidū. Et templū non vidi in ea. Dñs enim deus omipotens templū illius est: et agnus. Et ciuitas non eget sole neq; luna: ut luceant in ea. Nam claritas dei illuminabit eam: et lucerna eius est agnus. Et ambulabunt gentes in lumine eius: et reges terre afferent gloriam suam & honorem in illam. Et porte eius non claudentur per noctem. Nox enim nō erit illic. Et afferent gloriam & honorem gentium in illam: nec intrabit in ea aliquid coinquinatū aut abominationem faciens et mendaciū: nisi qui scripti sūt in libro vite agni. XXII

Et ostendit michi fluuiū aque vive splendidum tanq̄ cristallum: procedentem de sede dei & agni. In medio platee eius & ex vtraq; parte fluminis lignū vite afferens fructus duodecim: per menses singulos reddens fructum suū: et folia ligni ad sanitatem gentiū. Et omne maledictū non erit amplius: sed sedes dei et agni in illa erunt: et serui eius seruient illi. Et videbūt faciem eius: et nomē eius in frontib⁹ eor⁹. Et nox vltra nō erit: et nō egebūt lumie lucerne neq; lūe solis qm̄ dñs deus illūmabit illos: et regnabunt in secula seculor⁹. Et dixit michi. Hec verba fidelissima sunt & vera. Et dominus deus spirituū ꝓphetar⁹ misit angelum suū: ostendere seruis suis que oportet fieri cito. Et ecce venio velociter. Beatus qui custodit verba ꝓphetie libri huius. Et ego iohānes q̄ audiui et vidi hec. Et postq̄ audissem et vidissem cecidi ut adorarē ante pedes angeli qui michi hec ostendebat. Et dixit michi: Vide ne feceris. Conseruus enim tuus sum & fratrum tuor⁹ ꝓphetarū: et eor⁹ qui seruant verba ꝓphetie libri huius. Deum adora. Et dixit michi. Ne signaueris verba ꝓphetie libri huius. Tempus enim prope est. Qui nocet noceat adhuc: et qui in sordib⁹ est sordescat adhuc. Et qui iustus est iustificetur adhuc: et sanctus sanctificetur adhuc. Ecce venio cito: et merces mea mecum est: reddere vnicuiq; secundum opera sua. Ego sum alpha et o: primus et nouissimus: principium et finis.

Beati qui lauant stolas suas in sanguine agni: ut sit potestas eor⁹ in ligno vite: et per portas intrent ciuitatem. Foris autē canes et venefici et impudici et homicide et ydolis seruientes: et omnis qui amat et facit mendacium. Ego ihesus misi angelum meum testificari vobis hec in ecclesijs. Ego sū radix et genus dauid: stella splendida et matutina. Et spiritus et sponsa dicunt veni. Et qui audit: dicat veni. Et qui sitit veniat: et q̄ vult accipiat aquā vite gratis. Contestor enim omni audienti verba ꝓphetie libri huius. Si quis apposuerit ad hec: apponet deus super illū plagas scriptas in libro isto: et si quis diminuerit de verbis libri ꝓphetie huius: auferet deus partē eius de libro vite et de ciuitate sancta: et de bijs que scripta sunt in libro isto. Dicit qui testimoniū phibet isto⁹. Etiam: Veniō cito amen. Veni dñe ihesu. Gra dñi nri ihesu cristi cū oīb⁹ vobis amē.

Explicit liber apocalipsis beati iohānis apli.

Pñs hoc opusculū Artificiosa adimuētione impimendi seu caracterizandi: absq; calami exaratiōn: in ciuitate Moguntij sic effigiatū: ad eusebiā dei industrie per Johēz fust ciuē et Petrū schoiffher de gernsheym clericū diocesis eiusdem est consummatū. Anno dñi. M. cccc. lxij. In vigilia assumptiōis virg. marie.

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ward es nach im der ſchlappfen vñ mit ſeinẽ knyen das kinde in ſeinen hinderen lindlich ſtoſſen/vnd da mit alſo hinweg treybend/Das vil zart kind ward rewſamlich nach ſeiner lieben můter vmbſehen vnd gůtlich nach ir ſenftzgent gemachſam wainend/vñ gar ſůßlich den namen ſeyner lieben můter antůffen/ vnd ſprechen/můterlin můterlin/Des erſchrack hört der blůtuerkauffer/vnd zucket bald auß ſeiner täſchẽ einen ſilbren pfennig/vnd gab den dem vnſchuldigẽ Kind vnd beſchwayget es mit ſenften worten.

Nach dem aber vnd er den weg nahend haym mit dem vnſchuldigen kind komen was/vnd ſich allent halben ob in nyemandt mit dem kind ſahe vmſahe/ Da ſach er einen leyrer zů der lincken ſeyten arbetend Er erſchrack ſeruaſt vñ ſtůnd mit dem villieben kind . vntz ſich der leyrer mit ſeinẽ geſicht abkerte/Er bůb ſich ſchnell auf ſein füß vnd eylte mit dem kind tzů dem hawß des iuden Samuels/vnd ſchlappfte das mit im hin ein in das hawß.

Der Samuel als er das ſchön kind amblickte/als ein tiger tier/begerte er des blůtes des vnſchuldigen

8. FROM DIE GESCHICHT VON DEM SEYLIGEN KIND UND MARTERER GENANNT SYMON, BY J. M. TUBERINUS, PRINTED BY G. ZAINER AT AUGSBURG, C. 1475.

Cupiētes emere libros infra notatos veniēt ad hospi-cium subnotatum. Venditorem habituri largissimum.

Cum plurimor pbor sñia sit. olbus in actōnib maiorē curā abhibēdā esse. vt vite ppetuitatē pstare possim?: ad hāc quitē pclāndā. qlibet mortalis tenet totis viri-bus insudare. Qđ et assequi posse. a nris maiorib creditū ē: si singlis meditatōnib opibusq bonesti fota accuratissime ꝓponat. Sed in hmōi plimar affectōnū genē a nōnullis illustrib viris. huiusmōi gla diuerso calle qsita est. Nam ab alijs phia nakalis. vt platōe et arestotele: alijs morak. vt seneca: nōnullis poemata. vt fama ē de homero ⁊ virgilio: plerisq etiā eloqntia. vt demostene ⁊ cicerone. Alijs tū ebē bis. tū puersādis admistrādisq legib. vt legiē de ligurdo. solone. et trajano impa-tore: necnō de iustiniano. q̄ pfusus iuris corp? in lucē redupit. q̄ reductōe q̄plures iurisconsulti. vite ppetuitatē pseq arbitrati sūt: veluti Quint? muti?. paul? vlpian?. mltiq pterea qs lōgū eēt recēsere. Elex qz theologia sacra olim sclar corona ē: ma-xime circa materiā q̄ exigit canōib legibusue fulcita. Quibo emī pficit bō si natu-rali. poesi. eloqntia sup astra volitās: si apicibo vsusq iuris diuitias ꝑgreget: etiā si vniversū mōm lucrek: alia bo sui detrimētū patiak? Si xp̄m scis (ait mellifluus doctor) satis ē. et si cetera nescis. Quo pmot? vir pstlior clarissim?: dñs Antonin? olim causar romāe sedis pitissim?: demū archiepūs florētin?. Sūmā egregiā i qtuor pres distinctā ꝑgessit: q̄ vt vere vite ppetuitatē pseq facile possem?. Partē pri-ma creatoris imensitatē. creatoq buane nobilitatē. atq ne ab ea laborek diuina le-ge fulcitā pduxit. Secūba pte criminosas enormitates q̄bo hō a sua nobilitate etiaz bodie labik: subiūxit. Tercia pte statibo vniversor sacrētalia remedia q̄bo qlibet restituerē: pscripsit. Et q̄rta pte ne recidiuū paterē? ꝓfuatiua btutū. q̄rar ⁊ do-nor spūsscī: coadiūxit. Et qz sapientissimo teste q̄ addit sciam: addit ⁊ laborē. plēs deterriti magno sūptu q̄ i ꝓpādis volumīb impētēd? erat. otio aut ignauie debi-ti. vel ab alia se poti? opa trāstulerē. Quor tandē necessitati: siue buano artificio: si-ue diuina ope subuēctū ē: vt iuenta nra etate hac ipzimēdi lrar facilitate. plerisq se studijs dedicarūt: q̄ quo sūptu plima librop volumia: breui tpe pfitēa. i viros cla-ros euadē mitunē. Et q̄uis iā de magno voluminū nūero p hanc lrar impssores p-ficē volētiū necessitati puisū sit: nēo tū eop id nouissimū (qđ qz modernū ⁊ vtilimū) op? ex integro aggress? ē: deterriti (vt opinor) magna cobicū ⁊ lrar mltitudīe. Re-voluētes igit hoc i aīo. theologie sacre quitē alumni. rez satisdignā. ⁊ tanq̄ nouis morbis. nouis ātidotis necessariā. hac lrar effigie characterizata op? pfectū ⁊ cor-rectū diligēter explicarūt. Quare volētes i supi? agnitōe pficere. ⁊ saluti primop salubriter psulere: omī conamīe curare debēt hmōi sūmā Antoninā le penes bñe. Cupiētesq sibi pare ad hospitiū sese recipiāt subscriptū vēditorē bituri benignū;

In theologia

Sūmaz Antonini egregiā in qtuor pres distinctā. vt supra claret.
Pantheologiā id ē totā theologiā.
Biblias amenissime impssas.
Glosam ordinariaz Petri Lombar di super psalterio.
Specula vincencij quatuor.
Item Eliaspatrum
Sūmā pisani alīs pisanella
Rationale diuinor officior.
Questiões ō potētia dei. b. Thome.
Secundā secunde beati Thome.
Concordantias maiores Biblie.
Item vitam xp̄i.

Sermones

Discipulum de tempe ⁊ sanctis per totum annum.
Hugonez de Prato per totū annū.
Leonhardū de Altino de sanctis.
Quadragesimale leōbardi ō vtino.
Quadragesimale gritsch benuo cor rectū fideliēq ipsius doctoris eximij
Vocabularū Salomonis
Boeciū de consolatōne phie

In medicinis

Auicennam.
Aggregatorem.
Pandectas;

77

Darnach über ein kleine zeit
Kam her aus ferren lannden weit
Ein kürriser gar hochberumbt
Desselben lob was weyt geplumbt
Wie Er het manchen kampff gethan
Darinn Jm nyemannde het gesyget an
Desselben kempffers Erenhold
Rüefft aus wer mit Jm kempfen wolt

10. FROM THE TEWRDANNCK, PRINTED AT NUREMBERG, 1517.

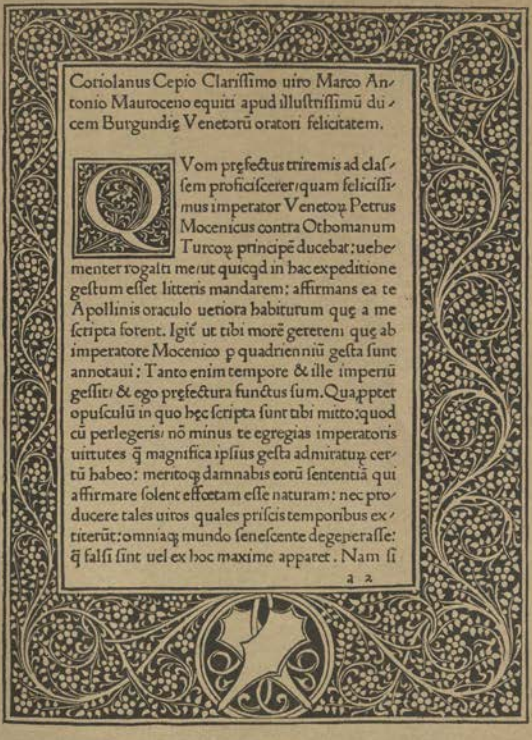
eadem resurgere: ac reuerti boies ad uitã i qua uti eẽ non posſẽt. Cũ ergo iusti tã iules hẽanẽ: tã facile tollanẽ: qd putemus futurũ fuisse: si qs ab iferis rdiẽs uitã post liminũ rcepisset. Auferet, pfecto ab oculis hoim. ne uso eo uel audito deos uniuersi rlinquerẽt: et ad unius se dei cultũ religionẽq; cõuerterẽt. Ergo semel fieri rsurrctõem necesse ẽ. cũ malũ fuerit ablatũ. qm eos q rsurrexerit nec mori iã uterius nec uiolari ullo mõ fas ẽ. ut beatã possit ageꝛ uitã. quoꝝ mors rsignata ẽ. Poetę uero cũ sirẽ hoc seculũ malis oibus redũdaꝛ: obliuiois amnẽ iduxerũt. ne laboꝝ ac maloꝝ mẽores aię reuerti ad supos rcusarẽt. Vnde Virgilius. O pr an ne aliqs ad celũ hic ir putadũ ẽ? Sublies aias iterũq; ad tarda fuerti. Corpa quę lucis miseris tã dira cupido? Ignorabãt ei qũo aut qñ idfieri oporteꝛt. Itaq; rnasci eas putauerũt. et denuo ad uterũ fuolui atq; ad ifanciã regdi. Vñ et Plato de aia disserẽs ex hoc ait posse cognosci aias eẽ imortales atq; diuias: qꝛ i pueris mobilia sũt ingenia: et ad pcipiẽdũ facilia. qꝛ ea quę discãt ita celeriter capiãt uti nõ tũc pmũ discer illa uideãt: sed rcognoscere atq; rminisci. i quo mir sapiẽs poetis ingeniosissime credidit. De ypirone &c. q. pitagoras &c. alij phy. iepte locuti sũt &c. de anastasi. mẽtes aias i nariaꝝ trisse corpora. c. xxij

NOa igr rnasceꝛ. qd fieri nõ põt. sed rsurgẽt. et a deo corpibus rduceꝛ. et pꝛis uitę factorũq; oim mẽores erũt et i bõis celestibus collocati: ac fruẽtes locũ ditate inumerabiliũ copiarũ pñi deo gras ageꝛ. qꝛ malũ oĩe deleuerit: qꝛ eos ad regnũ uitamq; ppetuã suscitarit. Qua de Anastasi philosophi quoq; diceꝛ aliqd conati sũt tã corrupte q poetę. Hã Pithagoras trãsire aias i noua corpa disputauit. sed iepte. qꝛ ex hõibus i pecudes et ex pecudibus i boies. et se ipm ex Euforbio eẽ reparũ. Melius Chrisippus quẽ Cicero aic fulciꝛ porticũ stoicoꝝ: q i libris quos de prouidẽtia scpsit cũ de inouatõe mũdi loquereꝛ: hęc inquit. τουτου δε ουτως εχοντος δηλον ως ουδεν αδυματον και ημας μετα τοτελευτασαι παλιν περιοδων τιμων ειληλεμων χρονων εν τω υτω μεν κατασταθεντας σχημα. Idẽ qd cũ ita sit apparet nil esse impossibile. et nos post excessũ nrm rursus spatiis qbusdã fuoluns rpoꝝ i hũc statũ rstituꝝ: i quo nũc eẽ uidemur. Sed nos ab hũanis ad diuina rdeamus. Sibilla iterũ dicit. θυστιστον γαρ απαν μεροπων γενος αλλοταν ηδη κοσμον και θνητων ελθηκρισις ηθεος αυτος ποιησει κριμων ασεβεισ αμα ευσεβεασι τε και τοτε θυσσεβεασιν επι ροφορεν πυρι πεμψει οσαιδεευσιβουσι παλιν χησουσι επι γαικ πμενια θεου δομτοσ τιμην αμα

II. FROM THE LACTANTIUS, PRINTED AT THE MONASTERY OF SUBIACO, NEAR ROME, IN 1465.

inquit idem Saluſtius defendiſſes: idq; Pompeio contẽdenti dediſſes: etenim uehemẽter orabat Lepidum amicum ac Saluſtium: q mihi aut inimicitias putet piculoſas ſubeundas fuiſſe: aut infamiã ſẽpiternam. Ego uero hac mediocritate delector: ac mihi illud iucũdum eſt: q̃ cum teſtimoniũ ſecundũ fidẽ & religionẽ grauiſſie dixiſi ẽ reus ſe dixit ſi in ciuitate licuiſſ& ſibi eſſe mihi ſe ſatiſ factuy: neq; me q̃ꝯ iterrogauit. De uerſibus quos tibi a me ſcribi uis deeſt mihi qdem opera: quæ non modo tẽpus: ſed etiã animum uacuũ ab omni cura deſiderat: ſed abeſt etiam :non eĩm ſumus oĩo ſine cura ueniẽtis anni: &ſi ſumtus ſine tiõre: ſimul & illud ſine ulla mehercule ironia loquor, tibi iſtius generis in ſcribẽdo priores partes tribuo: q̃ mihi. De bibliotheca tua græca ſupplenda libris cõmutandis latinis cõparãdis ualde uelim iſta confici: præſertim cum ad meũ quoq; uſum ſpectẽt. Sed ego mihi ipſi iſta per quem agam non habeo: neq; eĩm uenalia ſunt: quæ qdem placeant: & confici niſi p hoſem & pitum & diligentem non poſſunt. Chryſippo tamen iperabo & cũ Tyrannione loquar. De fiſco qd egerit Scipio quærã: quod uidebit rectum eſſe curabo. De Aſcanione tu uero quod uales facies: me nihil interpono. De ſuburbano quod nõ ꝑperas laudo: ut tu habeas hortor. Hæc ſcripſi ad. viii. cal. nouẽbr. quo die ludi cõmittebant: in tuſculanum ꝑficiſcens ducenſq; mecum Ciceroẽm meum in ludũ diſcendi non luſionis: ea re non longius q̃ uellẽ. Quod pomptino ad triũphum ad. iii. nonas nouebr. uolebã adeſſe: & eĩm erit neſcio quod negocioli. Nam Cato & Seruilius prætores prohibituros ſeminant: nec qd poſſunt ſcio. Ille enim & Appium conſulẽ ſecũ hẽbit & prætores & tri. ple. ſed minuant tamen ĩ primis quæ q; Scæuola. Cura mi ſuauiſſime & catiſſime frater ut ualeas.

QVod quæris qd de illis libris egerim: quos cum eſſem in cumano ſcribere inſtitui: non ceſſaui neq; ceſſo: ſed ſæpe ia ſcribendi totũ cõſilium: cõmq; mutaui. Nam iam duobus feci libris: in qbus nouẽ dialibus iis feriis quæ fuerunt Tuditano & Aqlio cõſulibus Seruio eſt a me tamen inſtitutus Africani paulo ante mortẽ & Lælii Phili Mãlioq; Tuberois: & Lælii generoꝝ Fannii & Scæuolæ. Sermo aũt in nouem & dies & libros diſtributus de optimo ſtatu ciuitatis & de optimo ciue. Sane texebat opus luculenter: hoĩumq; dignitas: aliquantum orationi ponderis afferebat. Hi libri cum in tuſculano mihi legerent audiente Saluſtio admonitus ſũ ab illo multo maiore auctoritate in rebus dici poſſe: ſi ipſe loquerer de re. p. præſertim cum eſſẽ non Heraclides ponticus: ſed conſularis: & is q in maxis uerſatus in re. p. rebus eſſem.



Cotiolanus Cepio Clariſſimo uiro Marco Antonio Mauroceno equiti apud illuſtriſſimū ducem Burgundię Venetorū oratori felicitatem.

QVom prefectus triremis ad claſſem proficiſcerer/quam felicisſimus imperator Venetoꝝ Petrus Mocenicus contra Othomanum Turcoꝝ principē ducebat;uehementer rogasti me/ut quicqd in hac expeditione geſtum eſſet litteris mandarem; affirmans ea te Apollinis oraculo uetiora habiturum quę a me ſcripta forent. Igit ut tibi morē gererem quę ab imperatore Mocenico p quadriennīū geſta ſunt annotaui: Tanto enim tempore & ille imperiū geſſit/ & ego prefectura functus ſum. Quapter opuſculū in quo hęc ſcripta ſunt tibi mitto;quod cū perlegeris/ nō minus te egregias imperatoris uirtutes q̄ magnifica ipſius geſta admiratuꝝ certū habeo: meritoꝝ damnabis eorū ſententiā qui affirmare ſolent effœtam eſſe naturam: nec producere tales uiros quales priſcis temporibus extiterūt;omniaq; mundo ſeneſcente degenerasse: q̄ falſi ſint uel ex hoc maxime apparet. Nam ſi

a 2

13. FROM THE GESTA PETRI MOCENICI OF CEPIO, PRINTED AT VENICE BY RATDOLT, 1477.

POLIPHILO QVIVI NARRA, CHE GLI PARVE ANCORA DI DORMIRE, ET ALTRONDE IN SOMNO RITROVARSE IN VNA CONVALLE, LA QVALE NEL FINE ERA SERATA DE VNA MIRABILE CLAVSVRA CVM VNA PORTENTOSA PYRAMIDE, DE ADMIRATIONE DIGNA, ET VNO EXCELSO OBELISCO DE SOPRA. LA QVALE CVM DILIGENTIA ET PIACERE SVBTILMENTE LA CONSIDEROE.

LA SPAVENTEVOLE SILVA, ET CONSTIpato Nemore euaſo, & gli primi altri lochi per el dolce ſomno che ſe hauea per le feſſe & proſternate mébre diffuſo relicti, me ritrouai di nouo in uno piu delectabile ſito aſſai piu che el præcedente. El quale non era de monti horridi, & crepidinoſe rupe intorniato, ne falcato di ſtrumoſi iugi. Ma compoſitamente de grate montagniole di non tropo altecia. Siluoſe di giouani quercioli, di roburi, fraxini & Carpini, & di frondoſi Eſculi, & Ilice, & di teneri Coryli, & di Alni, & di Tilie, & di Opio, & de infructuoſi Oleaſtri, diſpoſiti ſecondo laſpecto de gli arboriferi Colli. Et giu al piano erano grate ſiluule di altri ſiluatici

14. FROM THE HYPNEROTOMACHIA POLIPHILI, PRINTED BY ALDUS AT VENICE, 1499.

ALDVS STVDIOSIS
OMNIBVS .S.

P.V.M. Bucolica. Georgica. Aeneida quam emendata, et ipsa forma damnis, uidetis. contra, quæ Poeta exercendi sui gratia composuit, et obscæna, quæ ei dem adscribuntur, non censuimus digna encheiridio. Est animus dare posthac uobis eadem formulis optimos quosque auctores. Valete.

IN GRAMMATOGLYPTAE
LAVDEM.

Qui graïs dedit Aldus, en latinis
Dat nunc grammata scalpta dædaleis
Francisci manibus Bononiensis,

P.V.M. MANTVANI BV
COLICORVM
TITYRVS.

Melibœus. Tityrus.

Tityre tu patulæ recubans sub Me.
tegmine fagi
Silvestrem tenui musam meditaris
avena.
Nos patriæ fines, et dulcia linquimus arva,
Nos patriam fugimus, tu Tityre lentus in umbra
Formosam resonare doces Amaryllida silvas.
O Melibœe, deus nobis hæc otia fecit. Ti.
Nam erit ille mihi semper deus, illius aram
Sæpe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
Ludere, quæ vellem, calamo permisit agreste.
Non equidem invideo, miror magis, undique totis Me.
Usque adeo turbatur agris. en ipse capellas
Protenus æger ago, hanc etiam vix Tityre duco.
Hic inter densas corylos modo nata gemellos,
Spem gregis, ah silice in nuda conixa reliquit.
Sæpe malum hoc nobis, si mens non læva fuisset,
De cœlo tactas memini prædicere quercus.
Sæpe sinistra cavo prædixit ab ilice cornix.
Sed tamen, iste deus qui sit, da Tityre nobis.
Urbem, quam dicunt Romam, Melibœe putavi Ti.
Stultus ego huic nostræ similem, quo sæpe solemus

a ii

15a. From the VIRGIL printed by Aldus at Venice in 1501.

sibile adire: ma anchora vn nobilissimo sculptore de littere latine greche et hebraice, chiamato M. Fráncesco da Bologna. l'ingeno della quale certamẽte credo che in tale exercitio nõ troue vn altro equale. Perche non solo le vsitate stampe perfectamente sa fare: ma etiam ha excogitato vna nova forma de littera dicta cursiua, o vero cácellaresca. de la quale non Aldo Romano, ne altri che astutamente hanno tẽtato de le altrui pẽne adornarse. Ma esso M. Francesco è stato primo inuentore e designatore. el quale e tucte le forme de littere che mai habbia stampato detto Aldo ha intagliato, e la presente forma. cõ tanta gratia e venustate, quanta facilmente in essa se comprende. Et p che tutti semo humili e deuoti vostri de tua Excellentia: e alla nostra vera seruitu se apertene sempre inuocare el felice auspicio de te nostro Illustrissimo e clementissimo Principe: e a quello offerire le primitie de le nostre fatighe lucubratione. Per tal respecto destinamo e dedicamo la presente opera a tua Excellentia, non per cosa noua, ne conueniente a quella dedita nõ a gli amorosi stipendy, ma a la militar disciplina, la quale con gli soi chari e admirandi gesti in questo nostro secolo sommamente amplifica, e adorna. Maso lo per dar qualche cognitiõe a tua Excellentia de la nostra deuotiõe & seruitu verso quella, & de questa nova e insusitata stampa. La quale si (come speramo) non gli sera ingrata: mediante el diuino aiuto e la gratia de quella, ce sforzaremo ogni giorno a quella dedicare cose piu celebre & sublime. a la celsitudine de la quale humillimamente ce recommandamo. In Fano Cæsaru adi. vii. de Iulio. .M. .D. III.

Hieronymo Soncino a gli Lectori.
Conuenitte cosa me pare humanissimi Lectori: che essendo in alcun loco deuiato da lo ordine che hanno tenuto quelli: che in ante me hanno in littera cursiua impresso queste opere del Petrarcha, & maximamente ne li trionphi, io assegni la ragione che a fare io me habbia persuaso. praecipuamẽte dicendo loro quel la copia hauer tolta da lo originale de mano de esso auctore. Per laqual cosa dico che come li sonetti sono stati racolti inordinatamente: cosi medesimamente sonno stati li triomphi. onde ne li antiqui exemplari trouamo molta differentia: che in alcuno de essi vno Capitulo e messo in vno loco, in alcuni altri in vno altro. Come dinostra primamẽte vno antiquissimo codice, gia del praeclarissimo Poeta L. aureato Messer Antonio Constãtio da Fano, ne

15b. FROM THE DEDICATION TO THE OPERE VOLGARI OF PETRARCH,
Printed by H. Soncino at Fano, 1503.

SV nellultima piagga io era giũto
& qñ pla ſtrada io mouea elpaſſo
ſcõtrai Cupido elq̃l mhauea trapũ
Nõ pero mai che migictaſſe ad baſſo (to
timor didio & uergogna del mondo
mitennon ritto come quadro ſaſſo
Trouai adũque lui uagheſto & biondo
di cui belta negliatri uerſi ſcripſi
che mai ſi bello fu ne ſi giocondo
Ma hora ueggio ben che falſo dixi
chegli e/ crudele bruſto et piẽ di toſco
chi ben rimira lui co gliocchi fixi
Quando miuidde egli fuggi in ũ boſco
che era iui preſſo oue nulla era frondi
ma era ſmorto ſecco & tuſto foſco
Perche Cupido da me tinaſcondi
chiamaua iò forte drieto ſeguitando
perche tu fuggi perche non riſpondi
Io ſon colui che teco uenni quando
lenymphe mimonſtraſti & lauia dura
& ſempre ſteſti preſto al tuo comando
Dimonſtra latua faccia bella & pura
allhor uoltoſſi & era ſi trauolto
che quando eluidi mi miſſe paura
Egli era ſmõto & gliochi bruſti eluolto
& fu nel capo negro hauea duo corni
egli aſti hauea pazzechi come ſtolto
Allbor fuggi da me come huõ ch ſcorni
collarco i mano & cogli obſcuri dardi
ne credo che piu ad me giamai ritorni
Ladea ad me ſe queſto amor riguardi
egli e/ coſa infernale & chi loſcuopre
conoſce imodi ſuoi falſi & bugiardi
Chiamato e/ elſõte dio nel mõdo ſopre
da quegli ſtolti che ſol guardan fuore
allapparenza che ſpeſſo eluer cuopre
Ma perche ſappi ben che coſa e/ amore
ſappi che amore e/ preſente dilecto
o uer futur piacer che ſpera elcore
Et queſto puo hauer triplice obiecto
primo e/ utilita qual ſe ſi toglie
manca lamor challutil facea aſpecto
Laltro amor uero ad cui leuerdi foglie
non ſecca tempo/o loco che ſta fermo
ad ogni caſo che fortuna uoglie
Et non e/ luſinghieri in acti o fermo
& cõ lamico ſta coſtante et uiuo
quãdo e/in aduerſita pouero o i fermo
Et queſto uero amore elqual deſcriuo
ſichiama uirtuoſo o uer honeſto
theſoro a imortali celeſte et diuo
Elterzo amor chio dico doppo queſto
piacer concupiſcibile ſi chiama
che ſol dal corporal diſio e/ deſto

Che coſa e/amore

GVILLERMVS Fichetus parisiensis theologus doctor, Ioanni Lapidano Sorbonensis scholæ priori salutem;
Misisti nuper ad me suauissimas Gasparini pergamensis epistolas, nō a te modo diligenter emēdatas, sed a tuis quoq; germanis impressoribus nitide & terse trāscriptas. Magnam tibi gratiā gasparinus habeat, quem plurimis tuis uigiliis ex corrupto integrū fecisti. Maiorē uero cætus doctorū hoīm, q nō tm sacris litteris (quæ tua prouincia est) magnopere studet, sed redintegrādis etiā latinis scriptoribus insignem operam nauas. Res sane te uiro doctissimo & optimo digna, ut q cū laude & gloria sorbonico certamini dux præfuisti, tum latinis quoq; lris quas (ætatis nostræ ignoratio tenebris obumbrauit) tua lumen effundas industria. Nam præter alias complures trāsgressoris iacturas, hanc etiā acceperūt, ut librariorū uitiis, effectæ pene barbaræ uideanē. At uero

17a. From the Liber Epistolarum of Barzizius. Printed at Paris, 1470.

Tunc angeli inceperunt cantare. Salue regina misericordie ii. Ego ergo ad uocata nostra ii. Et expulsus et ejectus est demon a celesti militia rediens unde uenit et portans de sua procuratōe decus et non decus. Pro quibus omnibus supradictis laudendus est ille pater uerus pius & misericors quo preter nullo nullū rite fūdat exordium. Amē

Sceleste tractatus Sathane litigationis
Contra genus humanum. Liber
feliciter explicit. Iugduni p ma
gistrū Guillermū regis huius
artis īpressorē experti. Hono
rabilis uir Bartholomeus hu
perti dicte ciuitatis ciuis
nullus & cūctibus īpressus
Anno verbi incarnati
·M·CCCC·lxxiii·
Quīto decio Kal·
Octobres·
·8·

17b. From the Tractatus Quinque of Lotharius. Printed at Lyons, 1473.

Cy commence le second liure

De la maniere qui eſt a adiouſter a la neceſſite des diſputacions. i.

Se le ſens humain qui pour cauſe de lumanite qui eſt fraiſe et malade par couſtume noſoit cõtredire a la clere raiſon de verite mais ſouſmeiſt a la vraye doctrine de la foy ce ſtienne ſa langueur comme a vraye medecine iuſques adce que par leide diuine elle fut garie par doulce impetracion de foy il ne ſeroit ia meſtier de long ſermõ a ceulx q̃ ſentent droitement de la foy catholique et qui par paroles ne ſceuent declairer ce qui ſentent a conuaincre chaſcune erreur de vaine oppinion. Maie pour ce q̃ ceſt la plus grant maladie et la plus obſcure de lentendement des folz et nõ ſa chans en ce que apres ce que en leur a rendue vraye raiſon telle comme elle ſe peut dõner de homme a hõme par leurs mouuemens deſraiſonnables ou par ce quilz ſont ſi aueuglez quilz ne voyent pas les choſes qui ſe demonſtrent appertemẽt ou par mauuaiſe obſtinacion par laquelle ilz ne peuẽt ſouffrir ne acorder les choſes

ei.

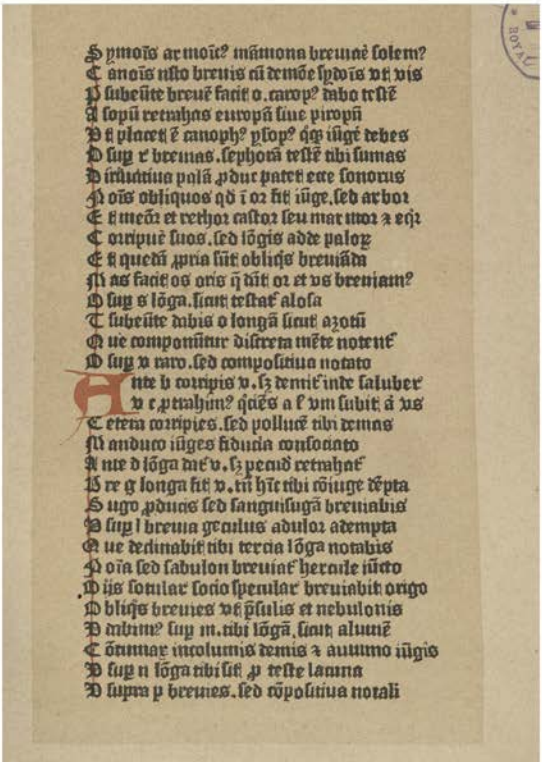
18. FROM ST. AUGUSTINE'S CITÉ DE DIEU, PRINTED AT ABBEVILLE, 1486

Owr father pat pe in hevyn holy by mayd thy nam
thy kyngdyl vre mot cum to thy wyl mot be doon in
erth as in hevyn owr dayly bred gheue vus to day
et forgheue vus owr synnys as vre forgheue othere
et suffyr nat vus to be temptit bot delyuer vus from
al evyl. Amen.

IN this present chep
tur We shal say first
that the orayson do/
minical is callit the
Pater noster. Amäg
al others thyngs et oraisons yt
is the most excellèt & the most sa/
lutayr the qwych träslacion fol
lowes in englysh. Owr father
that is in hewyn thy naam most
be holowyd thy kyngdyl: We
most cũ to thi Wil most be doon
in erth as in hewyn owr breyd
dayly gheue Vus to day and
forgheue Vus owr synnys as
We forgheue al others & suffyr
not Vus to be tẽpyt bot delyuer
Vus from al evyl Amen. ¶ Or
We procede of the exposicyon of
ych oon of the. vij. asbyns & peti
cyons cõteynyt in the orayson a
forsaid We say that manne Wo
man may not haue no obteyn/
salut in the rewalme of paradys
Wyth owt this oraison. For as
the appopstyl in the poystyl the
qwych ys Wryttyn to philipen
cyens. Nõ sumus sufficientes a
nobis etiã cogitare. That is to
to say that We haf no faculte to
thynk: ony good of owr self by
mor rayson We haue no myght
no faculte to do ony thyng Syth

19. FROM THE TRAYTTE OF GOD LYUYNG.
PRINTED AT PARIS FOR ANTOINE VERARD, 1503.

20. FROM A HORAE AD VSUM SARUM PRINTED BY PIGOUCHET AT PARIS, 20 OCTOBER, 1501.



Hymois ar mois? mamona breuiaē solem?
C anois nllo brenis nī demōe spdis vt vis
P lubesite breuē facit o. carop? dabo trstē
A lopū retrahas europā linc piropū
P t placet t̄ canoph? ylop? qp iūge tebes
D lup r̄ breuias. lephoīa trstē nbi sumas
D irtuuina palā ꝓdne patet eare sonorus
H ois obliquos qō ī or fit iūge. sed arbor
E t meā et retror castor seu mar mor ꝛ ros
C orripuē suos. sed lōgis adde palor
E t quedā ꝓria sūt oblios breuiāda
M as facit os oris ꝙ dūt or et vs breuiam?
D lup s lōga. sint trstat alosa
T lubesite dabis o longā sint azotū
N ue componūtur discreta mēte notent
D lup p raro. sed compositiua notato
Ante b corripis v. ſz dentē inde saluber
v c ꝓtrahim? qaēs a l vm subit á vs
E tera corripies. sed pollucē tibi demas
M anduco iūges fiducia conlocato
A ute d lōga dē v. ſz pcuid retrahat
P re g longa fit v. tm̄ hīc tibi rōiunge depta
S ugo ꝓdnes sed sanguisugā breuiabis
P lup l breuia gracilis adulor adempta
N ue declinabit tibi tercia lōga notabis
H oīa sed sabulon breuiat herale iūcto
D ijs similar sonio speculor breuiabit ongo
D blios breues vt pīlius et nebulonis
P rbum? lup m. tibi lōgā. sint alumē
C ōmmar incolumis demis ꝛ autumno iūgis
P lup n lōga tibi fit ꝓ teste lamna
D lupra p breues. sed rōpositiua notali

21. FROM A FRAGMENT OF AN EARLY DUTCH EDITION OF THE DOCTRINALE OF ALEXANDER GRAMMATICUS.

tū loquaris·et in medio senatozū ut addicias loqui ¶ Jn vitis patrum quidā interrogauit senē·dicens Vlquequo seruādū ē silenciū ·· Cui respondit·vlr ad interrogationē Jn ōni loco si taciturnus fueris requiē habebis·vnū serum silenciū vlr ad tē pus ¶ Temistides phūs rustico tacenti i quinio dixit·es doc tus et h̄ si solū habes r taces Eappter ꝙd? Tēpoze cōgruo loquere Tempoze cōgruo tace nō loquaris nisi iterrogat? fueris Nō dicas anteꝙ audias Jnterrogacio os tuū aperiat ¶ De lepoze iurista dyalog? centūm?quintus

Lepus iuit parisius ad studendū ·factus est sūm? iurista · ob hoc venit ad leonē dicens Dñe · res meas expedi in studijs litterarū·peto r sim bene salariat? vt honorifice sub vmbra alarū tuarū possim viuere Cui leo Judagare prius te volo anteꝙ salariū tribuere·perge mecum ad diuersa videndū Qui cū pagrarēt simul per siluam · ecce quidā venator apparuit habens arcum et pharettā et post vrsum et post vulpē sagittabat Vulpis autem ingeniosa cū intuebatur sagittā deuitabat ictum et saltabat Vrsus autē arrogans et de fortitudine sua confidens impetuose versus hominē tendere cepit volens ipsū discerpere Venator autē emittens sagittam accepit vrsi vitam Quod videns leo ait lepori Ex hoc fac prouerbiū ut agnoscatur sciencia ex quo vis fieri salariatus · Lepus autē exarauit in libro dicens ¶ Valet contra ictum mortis esse sapiens ꝙ fortis ¶ Leo quoq; puerbiū lau-

22. FROM THE DYALOGUS CREATURARUM, PRINTED AT GOUDA BY GERARD LEEU IN 1480.

iamais le chantier. ¶ Entre ces deux gentilz hommes a scauoir lequel deulx estoit le plus noble. en quoy sembloit vne moult merueilleuse : fut ce debat mene et plaidoye deuant les seigneurs de romme present vne grande multitude de peuple. Et illeques furent faictes dune part et dautre certaines oroisons de noblesse en la forme et maniere qui sensuit.

¶ Ci commence Publius cornelius scipion son oroison.

POurce que Lucresse demande a mari le plus noble de nous deux : il ny a nul de vous mes peres conscripz qui nentende manifestement que ie Publius cornelius scipion engendre de la noble lignie des corneliens ne doiue emporter la gloire de ceste chose tant desiree ¶ Certes il nest homme qui doubte que noblesse ne soit celle qui se prent de la naissance des nobles predecesseurs laquelle ilz laissent a leurs successeurs comme vn don hereditaire Car comme ilz aient este anoblis en la chose publique

23. FROM LA CONTROVERSIE DE NOBLESSE, PRINTED AT BRUGES BY COLARD MANSION ABOUT 1475.

Than I remembre that euery man is bounden by the comandement & counceyll of the wyse man to eschewe slouthe and ydlenes why- che is moder and nourysshar of vyces and ought to put my self vnto vertuous ocupacion and be- synesse / Than I thynge no grete charge of ocupacion folowynge the sayde counceyll / toke a frenche booke and redde therin many straunge and meruayllous histo- ryes wherein I shall grete pleasyr and delyte / as well for the noueltè of the same as for the fayr langage of frenshe . Whyche was in prose so well and compen- diously sette and wreton / whiche me thought I vnder stood the sentence and substance of euery mater / And for so moche as this booke was newe and late maad and drawen in to frenshe / and neuer shall seen hit in oure englissh tonge / I thought in my self hit sholde be a good besynes to translate hyt in to oure englissh / to thende that hyt myght be shal as well in the royame of Eng- lond as in other landes / and also for to passe therwyth the tyme . and thus concluded in my self to begynne this sayde werke / And forthwith toke penne and ynke and began boldly to renne forth as blynde bayard in thys presente werke whyche is named the recuyell of the troian hystoryes And afterwards whan I remembryd my self of my symplenes and vnperfightnes that I shall in bothe langages / that is to wete in frenshe & in englissh for in france was I neuer / and was born & lerned myn englissh in kente in the weelde where I doubte not is spo- ken as brode and rude englissh as is in ony place of eng- lond & haue contynued by the space of . xxx . yere for the moste parte in the contres of Braband . flandres holand

24. FROM CAXTON'S PREFACE TO THE RECUYELL OF THE HISTORYES OF TROY, PRINTED AT BRUGES, C. 1475.

Here endeth the book named the dictes or sayengis of the philosophhres enprynted / by me William Caxton at Westmestre the yere of our lord · M· CCCC· LXXVij· Whiche book is late translated out of frenshe into englysshe, by the noble and puissant lord Lord Antone Erle of Ryuers lord of Scales & of the Ile of Wyght / Defendour and directour of the siege apostolique / for our holy Fader the Pope in this Reame of Englond / and Gouernour of my lord Prynce of Wales And it is so that at suche tyme as he had accomplysshid this sayd werke / it liked him to sende it to me in certayn quayers to ouersee / Whiche forthwith I salde & fonde therin many grete, notable, and wyse sayengis of the philosophres Recordyng vnto the bookes made in frenshe Whiche I had ofte afore redd / But certaynly I had seen none in englisshe til that tyme / And so afterward I cam vnto my sayd lord & tolde him how I had redd & seen his book / And that he had doo a meritory dede in the labour of the translacion therof in to our englisshe tunge / Wherin he had deserued a singuler laude & thank &c / Therme my sayd lord desired me to ouersee it and where as I sholde fynde faute to correcte it / Wherein I answerd vnto his lordshyp / that I coude not amende it / But if I sholde so presume I might apeire it / For it Was right Wel & connyngly made & translated into right goody and fayr englisshe / Notwithstondyng he Willed me to ouersee it & shewid me dyuerse thinges Whiche as him semed myght be left out as diuerse lettres mysshaues sent from Alisander to dary and aristotle & eche to other. Whiche lettres Were lityl apertinent vnto to dictes

25. FROM THE DICTES OR SAYENGIS OF THE PHILOSOPHRES, PRINTED BY CAXTON AT WESTMINSTER, 1477.

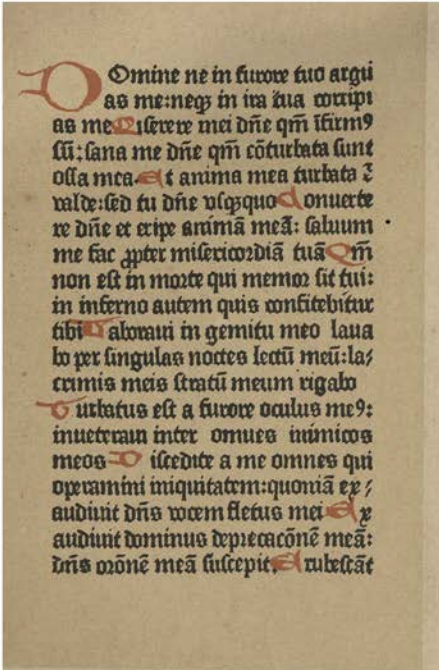
¶ The fyrſt fable maketh mencyon of the foxe and of the rayſyns

HE is not wyſe/ that deſyreth to haue a thynge whiche he may not haue/As reherth this fable Of a foxe/whiche loked and beheld the rayſyns that grewe vpon ayghe vyne/the whiche rayſyns he mocke deſyred for to ete them ¶ And whanne he sawe that none he myghte gete/ he tornede his sorowe in to Joye/and sayde these rayſyns ben sowre/and yf I had some I wolde not ete them/And therfore this fable sheweth that he is wyſe / whiche sayneth not to deſyre that thynge the whiche he may not haue/

¶ The seconde fable is of the auncyent veſel and of the rat/

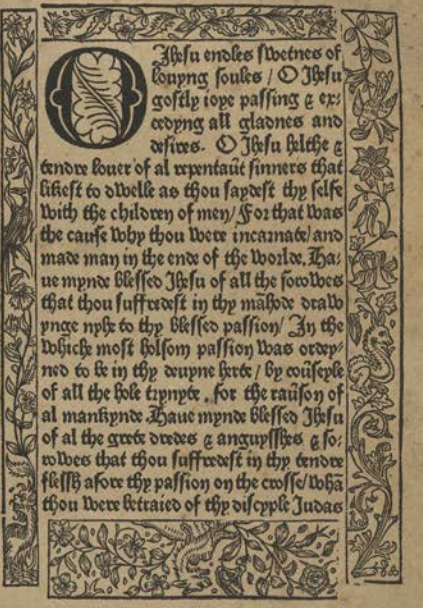
WYtte is better than force or strengthe / As reherseth to vs this fable of an olde veſel / the whiche myghte no more take no rats/wherfor she was of he sore hongrey

26. FROM THE SUBTYL HISTORYES OF ESOPE, PRINTED BY CAXTON AT WESTMINSTER, 1484.



Domine ne in furore tuo argui as me: neq; in ira tua corripi as me. Miserere mei dñe qm infirm9 sū: sana me dñe qm cōturbata sunt ossa mea. Et anima mea turbata ē valde: sed tu dñe vsq; quo. Conuertere dñe et eripe aiam meā: saluum me fac ꝓpter misericordiā tuā. Qm non est in morte qui memor sit tui: in inferno autem quis confitebitur tibi. Laboraui in gemitu meo laua bo per singulas noctes lectū meū: lacrimis meis stratū meum rigabo. Turbatus est a furore oculus meus: inueteraui inter omnes inimicos meos. Discedite a me omnes qui operamini iniquitatem: quoniā exaudiuit dñs vocem fletus mei. Exaudiuit dominus deprecacōnē meā: dñs orōnē meā suscepit. Erubescāt

27a. From the Latin Psalter
printed by Caxton between 1480 and 1483.



O Jhesu endles swetnes of louyng soules / O Jhesu goostly ioye passing & exceedyng all gladnes and desires. O Jhesu helthe & tendre louer of al repentaūt sinners that listest to dwelle as thou saydest thy selfe with the childrey of mey/ For that was the cause why thou were incarnate/ and made man in the ende of the worlde. Haue mynde blessed Jhesu of all the sorowes that thou suffredest in thy mashode dayly vnto nyght to thy blessed passion/ In the whiche most holsom passion was ordeyned to be in thy dayne strete / by counseyle of all the hole tryntye . for the raūsoy of al mankynde. Haue mynde blessed Jhesu of al the grete dredes & angupsshes & sorowes that thou suffredest in thy tendre flesshe afore thy passion on the crosse/ whā thou were betraied of thy disciple Judas

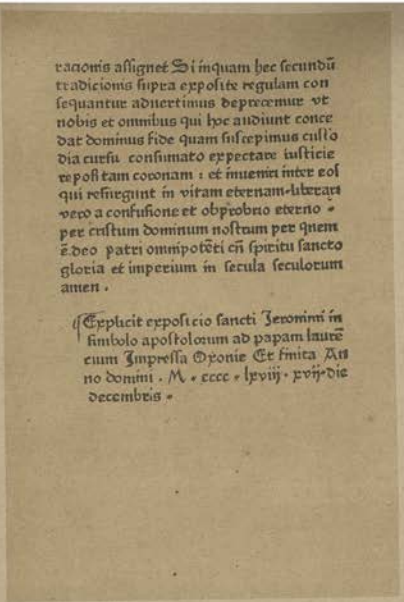
27b. From the Fifteen Oes and other Prayers
printed by Caxton about 1491.

NOw hangeth our lorde Jhesus on the crosse in grete payne & yet he is not ydel /by cause of that peyne.but he wrought al wey & spak that was profitable for vs. Wherfor to gangyng he spak seuen notable wordes that ben fownden written in the golpel the tyme that he was in the tyme. that they crucyfyed hym/ whan he prayd for them saying thus. Fader forgeue hem for they wotte nought what they done.the which word was a word of grete pacyence.of grete loue & vnspeakable tendrenesse. The second was to his moder saieng thus. Woman loo thy sone/ & also to Johan/loo thy moder . he cleped not hir et that tyme moder.lest she shold through feruent tendirnes haue ben more sory/ The thyrd was to the blessid theef saying.thys day thou shalt be with me in paradise/wherin his most large mercy is openly shewed The fourth was whan he said Hely hely lamazabatani.that is to say.My god why hast thou forsake me as though he sayd in this sentence My god for ought ye knowen thou hast so mykel loued the redempcō of the world that thou hast geuen me therfore.and as it semed forsaken Lord Jhesu what comfort was that forsayd word to al thyn enemyes and what discomforte to alle thy frendes/Sothely as it semeth.there was neuer word that our lord spake that pas so mikel boldenes to hys enemyes.& so mykel occasion to his frendes for to despayre that he was god.as that worde. for they vnderstode hit that tyme.but nakedly after the letter

Cō septē verba dñi in cruce/

Primum verbū Pater ignoce illis
Secundū Mulier ecce filius tuus
Tertium: Hodie mecum eris
Quartum Hely hely lamazabatani.

¶.



rationis assignet Si inquam hec secundū traditionis supra expolite regulam consequantur aduertimus deprecemur vt nobis et omnibus qui hoc audiunt concedat dominus fide quam suscepimus custodia cursu consumato expectare iusticie posse tam coronam : et inuenire inter eos qui resurgent in vitam eternam-liberari vero a confusione et obprobrio eterno • per cristum dominum nostrum per quem ē deo patri omnipotēti cū spiritu sancto gloria et imperium in secula seculorum amen •

¶ Explicit expositio sancti Jeronimi in simbolo apostolorum ad papam Laurēcium Impressa Oxonie Et finita Anno domini . M • cccc • lxviij • xvij° die decembris •

29a.—From S. Jerome's Exposicio in Simbolum Apostolorum. Printed at Oxford "1468."

deorū Via Tutis ; Veritas summa • premiū nostrū • caritas vera • fons amoris • pax ē dulcedo • requies nra • Vita phennis Pē nr̄

Oīo deuota ad beatā mariā

Ary moder Mek thou bee
Mary moder thenke on me
Mayden and moder Was neuer none
To gete lady saf thou alone
Sweete lady mayden clene
Schilde me fro alle sclame and tene
And out of synne lady schilde thou me
And oute of dette for charite
Lady for thy Joyes fyue
Gete me grace in thys lyue
To knowe and kepe ouer all thyng
Castey feith and godes byddyng
And euerly Wynne alle thae I nede
To me ē myn elders and fede
Helpe me lady and alle myne
Schilde me lady from helle pyne
Schilde me lady from Dylany
And from all Wicked companye

29b.—From the Speculum Christiani. Printed by Machlinia in London, c. 1485.

HEre in thys booke Folowyng is determyned the lynage of Coote armuris : and how gentilmen shalle be knowyn from vngentille men . and how bondage began fyrst in aungelle and after succeded in man kynde . as it is shewed in processe twoche in the childre of Adam and also of Noe . and how Noe dupyed the Worlde in . iij . parties to his . iij . sonnys . Also ther be shewyd the . ix . colowris in armys figured by the . ix . ordris of aungelis . and it is shewyd by the forsayd colowris Wych ben Worthy and Wych ben Royalle . and of vigaliteis Wiche ben noble and Wich ben epellent . And ther ben here the partys of chyualry and many other notable and famowse thyngys to the plesure of noble personys shalle be shewyd as the Werkys folowyng Witteneses Who so euer likyth to se thaym and rede thaym Wych Were to longe now to reherse. And after theys notable thyngs aforesayde folowyth the Blasyng of alle maner armys in latyn frenche and Englisshe .

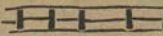
Incipit Liber armorum .

BEyng in Worthernes aarmes for to bere by the Royalle blode in ordynance alle nobull and gentyll men from the hyeste degre to the lawyste i thys booke shalle be shewed . and to deuer Gentilnes from vngentilnes . In so moche thatt alle gentilnes cummys of god of heuyn . at heuyn I Wyll begyn Where Were . ix . ordris of aungelis and nowe stonde wt . ix . in coote armuris of knawlege encrowned fulle hye With precious stonnes . Where lucifer With mylionys of aungelis owt of heuyn felle ynto helle and odyr places and ben holdyn ther in bondage . and alle Where created in heuyn of gentille nature . A bonde man or a churle Wyll say alle We be cummyn of adam . So lucifer With his cumpany may say alle We be cummyn of heuyn . Adam the

30. FROM THE BOKYS OF HAUKYNG AND HUNTYNG AND ALSO OF COOTARMURIS, PRINTED AT ST. ALBANS, ABOUT 1486.

de of twelue/the thyrde of eyght/the fourth of .ix. as this fygure sheweth.

¶Whan these accordes were foūded Pitagoras yat herde mes. And so þ he called ty nō bre double / he called ty lowe nes Dyapaloy And þ he called ty nōbre other halfe he called ty lowne Dyapente. And þ þ ty nōbre is called all ȩ þ thyrde dele/here ty lones Dyatelleroy/ȩ that þ ty nombres is called all ȩ the eyghteth dele / here ty trwnes double Dyapaloy. As ty melodye of one strēge/yf the strynge be streyned enlonge vpon the holowneſſe of a tree / ȩ departed euery a two by a bydge lette there vnder ty eyther parte of þ strenge/the lowne shall be Dyapaloy/yf the streng be streyned ȩ touched. And yf the streng be departed euery ty thre ȩ the bydge lette vnder/so that it departe bytwene the twey deles ȩ þ thyrde/thay the lenger dele of the streng yf it be touched shall yeue a lowne called Dyatelleroy. And yf it be departed ty nyne/and the bydge lette vnder bytwene the last parte and the other dele / thay the lenger dele of the strenge yf it be touched shall yeue a lowne/that here Tonus/for nyne cō teyneth eyght/and the eyght parte of eyght as ty this fygure that foloweth



¶Je/ Anno A ionum⁹ Translati

contra Ruf. Many of Pitagoras dyſ cyples kepte her mayſtres heeſtes ty Ab Orde. mynde and died her wytte and myn de ty studye of bookes / and taughe that many suche prouerbes shall kyte ȩ and departe louowe from the bo dye/vnconnynge from the wytte/le cherye from the wombe/trealoy oute of the Eyte / stryfe out of the hous: Incontynence and hastynesse oute of all thynges. Also all that frendes haue shall be compy. A frende is the other of tweyne. Ye must take hede of tymes. After god soth nesse shall be worshypped that maketh mey be next god. ¶Plydonus libro octauo de piculo texto.

¶Capitu xii.

The name of phylolophres haddē begynnynge of Pitagoras. For olde Grekes called hym selfe lophilitris that is wyse/ But Pitagoras whan me axed what may he was/he answerde and sayde that he was a Phylolopher / that is a louer of wytte and of wysedome for to calle hym selfe a wyse may/it wol de seme grete boost ȩ pryde. Afterwar other philolophres haddeu her names of her auctours. And so they that helde Pitagoras loore/were called Pitagoraci. And they that heldeu Platoos loore / were called Platonici. ¶Pol. libro pri⁹ Some phylolophres haddeu names of contrees / ȩ so they þ heldeu Pitagoras loore were called

31. FROM HIGDEN'S POLYCHRONICON, PRINTED BY WYNKYN DE WORDE, 1495

¶Of holy pouertie. The firste chaptre.

Iues ꝛ pauper obui auerſit libi: vtriuſ/ qꝫ operator eſt dñs Prouerbi. xxii.

These ben the wordes of Salomon this moche to say I engliſſh Therichē and the pore mette to themſelf/ the lorde is worcher of euireither This texte worſhipfulle Bede expowneth thus. A riche man is nat to be worſhipped for this cauſe onlyche that he is riche/ ne a pore man is to be diſpyſed. bicauſe of his pouertye. but the werk of god is to be worſhippyd in them bothe/ for they bothe ben made to the ymage. ¶ to the lyknesſe of god. And as it is writen. Sapiencie. vii. ca. One maner of entring into this worlde/ and a like maner of out wendyng fro this wrechid world is to alle men both riche and pore: For bothe riche and pore comen into this worlde naked and pore/ wepyng and weilynge/ ¶ bothe they wenden hens naked and pore with moche peyne Naheleſſe the riche and the pore in their kyndynges in this worlde in many thinges been ful vnlyke For the riche man abostdeth in treſoure gold and siluer/ ¶ other richeſſes He hath honours grete and erthly delices/ where the pore creature lyueth in grete penury. and for wantynge of richeſſes ſuffreth colde and hunger/ and is ofte in diſpyte. Pauper. I that am a pore captyf ſymple ¶ lytel set by. biholdynge the proſperite of them that been riche. and the diſeſe that I ſuffre and other pore men like vnto me am many a tyme ſtered to grutche. and to be wery of my lyf. But thanne renen to my mynde the wordes of Salomon biſore reherſyd/ holde the lorde made as wele the pore as the riche. And therto Job witneſſith/ that noo thinge in erthe is made without cauſe. Job v. Thanne I ſuppoſe within my ſelf/ that by the preuy domes of god that be to me vnknowen/ it is to me profitable to be pore. For wele I wote that god is no negarde of his giftes. But as the apoſtle sayth. Roſſ. viii. To them that been chosen of god alle thinges worchen to gydre into gode. And ſo ſitten I truſte through the godenes of god to be oon of his chosen/ I can nat deme but that to me it is gode to be pore. Moreouir ſeint Poule. i. Thy moth. vi. writeth in this maner They that wylle or beſire to be made riche falle into temptacion ¶ into the ſnare of the deuyl.

32. FROM THE DIVES ET PAUPER,
PRINTED BY PYNSON AT LONDON, 1493.

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